

# THE INDEPENDENT HAND PRINTER



OCTOBER 1935

In this issue: Place and respective merits  
of offset and letterpress discussed freely by  
more than a score of producers and buyers

# Try a set of Dayco Rollers and the results will convince you



● When printers and lithographers first heard about Dayco Rollers, many were skeptical. But hundreds have tried Daycos, and actual experience has proved that these rollers give results never before obtainable.

Dayco Rollers retain their consistency and roundness in spite of temperature and humidity extremes. The Dayco sleeve is pliable and smooth, and is unaffected by inks and washes. These rollers run for millions of impressions without cracking or chipping or blistering, and require hardly any re-adjustment.

These advantages of Daycos are real. Many leading printers and lithographers will gladly tell you so. They will tell you

that Dayco Rollers eliminate traditional roller troubles. They will tell you that Daycos reduce roller expense and eliminate the costs incidental to roller failure.

But you don't need to take anybody's word for it. Just install a few Daycos—a set of form rollers, for instance—and you'll find out the facts for yourself. A trial, involving only a small investment, will be a revelation to you.

Tell us the name and model of the press on which you contemplate trying Dayco Rollers; also the type and quantity of rollers you expect to replace. We'll give you complete information for ordering and send you a copy of our illustrated catalog, which carries all the details of

## 10 Reasons why Dayco Rollers are Superior

1. Increase press production
2. Outstanding printing results
3. Fewer spare rollers needed
4. Do not deteriorate
5. Eliminate special equipment
6. No melting down
7. Do not crack or chip
8. Do not swell, sag or shrink
9. Accurate circumference
10. No ink penetration

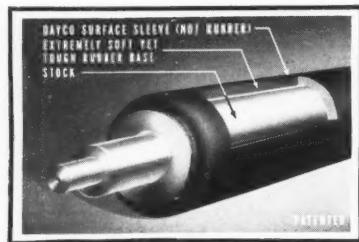
Dayco construction and application, and which at the same time is a good example of letterpress and offset work on presses equipped with Daycos. DAYCO DIVISION, THE DAYTON RUBBER MANUFACTURING CO., Dayton, Ohio.

## BRANCHES AND DISTRIBUTORS

The Dayton Rubber Mfg. Co. • New York—1511 Park Murray Bldg., 11 Park Place • Chicago—Room 644, 20 N. Wacker Drive • Detroit—2970 W. Grand Blvd. • Philadelphia—W. D. Tuck, Bourse Bldg. • Los Angeles—California Printers Supply Co., 411 E. Pico St. • San Francisco—John C. Nicholson, 693 Mission St.

# Dayco Rollers

THE ORIGINAL SYNTHETIC RUBBER PRINTERS' ROLLER  
THE ALL-PURPOSE ROLLER FOR FORM, DISTRIBUTOR, DUCTOR, ETC.



# Which Advantages Will Help YOU Most?



Ludlow users differ as to just which advantage brought them by this hand-set, slug-cast system of job and display composition is the most important to them.

For instance, one claims the feature of producing multiple forms in his own composing room would alone have justified installation of the Ludlow; another reports that economies of all-slug

make-up and lock-up have paid for his Ludlow equipment.

Conditions in the individual plant, however, determine which of the various money-saving and money-earning features of the Ludlow are the most important to that plant. Check which of these will prove most helpful in your own plant:

- A type supply that will never run short, due to the unlimited amount of composition that can be produced from any font of matrices in the composing room.
- Ease and economy of producing forms in multiple, by recasting slug-lines from a single setting, to fill press beds and cut down the number of impressions required.
- Efficiency and economy of all-slug make-up—easy to handle and lock. Once corrected, it stays correct.
- An unbreakable italic of spirited design, with full support of all por-
- tions of the printing face. No overhanging kerns to break off in proofing or during the press run.
- An always new and sharp printing face, accurate in height-to-paper, reducing make-ready time, and making the changing of worn and broken letters a thing of the past.
- Reduction of man-hours in setting any piece of job or display copy the Ludlow way, due to the speed of "gathering" matrices, the ease of justification, with no necessity for spacing "tight to lift" and the universally recognized advantages of all-slug make-up.

If any or all of the advantages listed above will help your production or your sales, an inquiry will bring you, without obligation, complete information regarding the fast-growing Ludlow system of all-slug composition.

With these and many other production advantages which the Ludlow-equipped printer enjoys, there are available in Ludlow matrices a distinguished selection of modern and traditional type-

faces in size range from 6 to 84 point. With matrices at hand, every customer gets the use and benefit at all times, without stint, of the best and most up-to-date typefaces in the composing room.

**Ludlow Typograph Company**  
2032 Clybourn Avenue + + + Chicago, Illinois

Set in members of the Ludlow Karnak family

# Whether You BUILD Presses or BUY Them

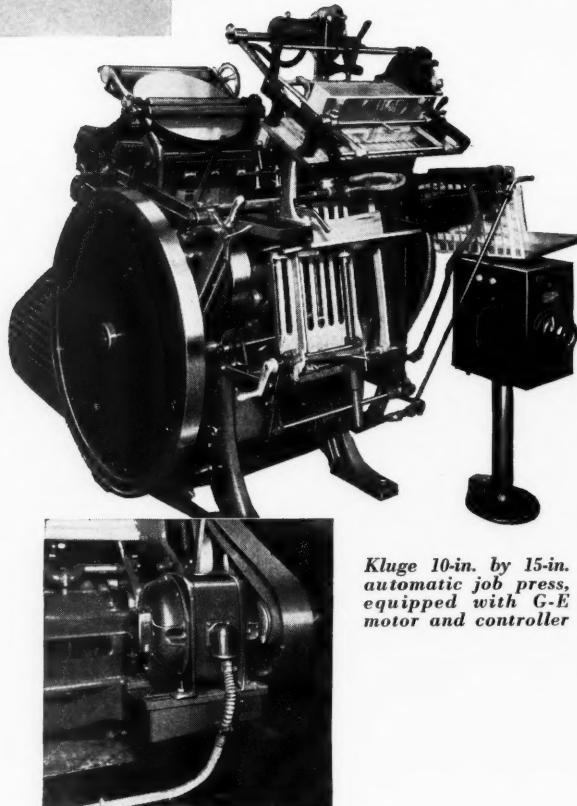
• • •

TO a large extent, the performance of modern printing presses depends upon the electric motors and controllers that operate them. Fewer press stops, greater net production, and lower costs result when the electric equipment is sturdy and reliable, and *matched to the needs of the press*.

Both the manufacturer and the user benefit when presses are equipped with General Electric drives and controllers. Not only is G-E equipment scientifically designed to meet the operating requirements of modern presses, but the high standards of G-E materials and workmanship assure reliability and low-cost service in the plants of users.

## BRANDTJEN and KLUGE, INC. Adopts G-E MOTORS and CONTROL as STANDARD EQUIPMENT

G-E motors and preset-speed controllers are standard equipment on Kluge automatic presses. Like so many other manufacturers of printing machinery, Brandtjen and Kluge, Inc., knows from experience that G-E equipment contributes to the satisfactory performance of presses.



*Kluge 10-in. by 15-in. automatic job press, equipped with G-E motor and controller*

*Close-up of G-E motor installed on the Kluge press*

General Electric maintains a nation-wide system of sales offices, warehouses, and service shops that are ready to give prompt, efficient attention to your needs for electric equipment. General Electric manufactures a complete line of electric equipment for printing machinery, including full-automatic control, preset speed controllers, motors, wire and cable, and electric heating units. Just write or call the G-E office nearest you for further information. General Electric, Schenectady, N. Y.

020-192

# GENERAL ELECTRIC

Published monthly by The Inland Printer Company, 205 West Wacker Drive, Chicago, Illinois. Subscription rate \$4.00 a year; 40c a copy. Canadian \$4.50 a year; foreign \$5.00 a year. Entered as second-class matter, June 25, 1885, at the post office at Chicago, Illinois, under Act of March 3, 1879. Copyrighted, 1935, The Inland Printer Company.

# A Church Door scooped the press by thirty days in News of the Reformation



## THE WORLD WAS RESTLESS!

John Huss had been burned at the stake for his heretical beliefs—groups of fanatical Hollanders had been outlawed—Wycliffe's translation of the Bible was being bootlegged—when on the night of Nov. 1, 1517, Martin Luther nailed his 95 Theses to the door of the All Saints Church in Wittenberg. He had no intention other than starting an academic debate on the theological points relating to the sale of indulgences. But his statements somehow touched the heart and conscience of the world . . . brought vitality to the Reformation. Everyone wanted to read them! The university press worked day and night . . . the Theses were translated into foreign languages—and foreign presses took up the burden of their publication. Still—because there was no modern printing—a month passed before many people had a chance to read that document.

Today, such a lag between a world-shaking event and the published account of it is inconceivable. Yet

it has only been within the last few decades that inventions have been perfected which make possible the speed and accuracy of modern publishing: Multiple cylinder presses . . . color work . . . mechanical type setting . . . and most recent of all—the development of Kleerfect, The Perfect Printing Paper.

For Kleerfect, in its strength, opacity, and ink affinity is the modern answer to the problem of realizing the greatest possible saving attainable through the tremendous speed of today's presses. And in addition Kleerfect makes fine work practical! Lacking, as it does, apparent two-sidedness of surface and color—it insures printing of equal quality on both surfaces. Neutral in color, it makes text more legible and provides a more effective background for the reproductions of all types of illustrations and hues of printing inks.

To appreciate just what revolutionary economies Kleerfect makes possible in printing, examine samples of work done on it and get price quotations. A request to our advertising office in Chicago will bring them to you.

**KIMBERLY-CLARK CORPORATION**

ESTABLISHED 1872

NEENAH, WISCONSIN

CHICAGO, 8 South Michigan Avenue • NEW YORK, 122 East 42nd Street  
LOS ANGELES, 510 West Sixth Street

**Kleerfect**  
THE PERFECT PRINTING PAPER  
REG. U. S. PAT. OFF.  
MANUFACTURED UNDER U. S. PAT. NO. 1916099

RAG CONTENT  
PAPERS OF  
CHARACTER  
*Wall Street*  
BOND

*Old Badger*  
BOND

*English*  
BOND

*New Era*  
BOND

*Right-of-Way*  
BOND

*Old Badger*  
LEDGER

*Credit*  
LEDGER

*Battleship*  
LEDGER



# NEW ERA BOND

**RAG CONTENT**

## FOX RIVER PAPER COMPANY APPLETON, WIS.

# Monotype Machine Composition Faces

Many printers can very materially improve their capacity for service and can broaden their opportunities to make money by installing the Monotype equipment which is best adapted to meet their customers' requirements . . .

## BRUCE OLD STYLE

(6, 7, 8, 9, 10, 11 and 12 Point)

LIKE A GREAT MANY OTHER OLD STYLE AND TRANSITIONAL FACES, ORIGINAL inspiration of this design could no doubt be traced back to the early types of Scotch and English origin. It is a quite closely fitted letter, and will permit of more copy being set in a given space than the average letter of this kind. The lowercase characters are rather tall, and although inclined to condensation, there is sufficient opening inside and between the letters to make a legible and compact page. Both the lining and hanging figures are made in all point sizes from 6 to 12 point. The Roman, SMALL CAPITALS and *Italics* are combined for Monotype Machine Typesetting in all point sizes up to and including 12 point.

No. 31

## COCHIN (Hess)

(6, 7, 8, 9, 10 and 12 Point)

THIS VERY POPULAR AND QUITE DISTINCTIVE LETTER WAS BASED UPON the work of 18th Century copperplate engravers. In 1917 it was adapted by Sol. Hess exclusively for the Monotype. The capital letters are tall in proportion to the lowercase; ascenders are long and the descenders short. Cochin Old Style may be classed as a "feminine" type. Its ornamental qualities and refinements of serif and line are more noticeable when printing is done on coated paper. Lining figures are furnished with all fonts. The Roman, SMALL CAPITALS and *Italics* are combined for Monotype Machine Typesetting in all point sizes up to and including 12 point.

No. 61

## GOUDY OLD STYLE

(6, 8, 10 and 12 Point)

A WIDE FLOWING LETTER PUT ON THE MONOTYPE FOR MACHINE TYPESETTING and type-casting in 1930. It has an affinity for the classic Italian types, but cannot be said to be an adaptation of any previous letter form. The serifs are sharp and well defined and the fillet curves are generous. Roman capitals and lowercase letters have a tendency to incline slightly to the right, which is characteristic of its calligraphic ancestry. The lowercase characters, particularly in smaller sizes, are inclined to be squat. Both lining and hanging figures are furnished. Roman, SMALL CAPITALS and *Italics* are combined for Monotype Machine Typesetting in sizes from 6 point to 12 point.

No. 394

## KENNERLEY OLD STYLE

(6, 8, 9, 10, 11, 12, 14 and 18 Point)

REGARDED BY MANY AS ONE OF THE FINEST OF FREDERIC W. GOUDY'S TYPE faces, Kennerley Old Style has enjoyed great popularity since it was first introduced. It was put on the Monotype during 1923. Of monotone weight, with fairly long ascenders and descenders, this letter was so designed that when composed into words the characters appear to lock into one another with a closeness common in early types, and so often seen in Monotype designs. Kennerley has a variety of uses. Both lining and hanging figures are provided. Roman, SMALL CAPITALS and *Italics* are made and combined for Monotype Machine Typesetting in sizes up to 12 point, and roman only in 14 and 18 point.

No. 268

Specimen Pages  
Sent on Request

## Lanston Monotype Machine Co.

24th at Locust St.  
Philadelphia, Pa.

(Display set in Monotype Kennerley Bold and Bold Italic)

Please Mention The Inland Printer When Writing to Advertisers

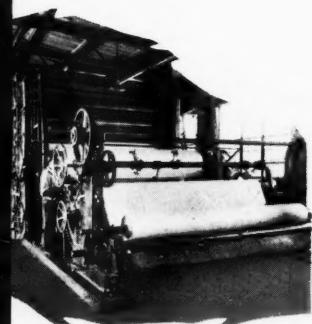


# CONTROLLED PRODUCTION

LOG to FINISHED

is responsible for  
**TA-NON-KA'S**  
*consistent  
uniformity*

SHEET



Ta-Non-Ka Bond is made in one continuous process from log to finished product. Every stage of production is under centralized control. This is one of the chief reasons for Ta-Non-Ka's **consistently uniform quality**.

Ta-Non-Ka Bond is made from American-grown Northern Spruce whose fibres are closely textured and tough, making an exceptionally strong sheet of sulphite.

## TA-NON-KA BOND IS DISTRIBUTED BY THESE PAPER MERCHANTS

Acme Paper Company	St. Louis, Missouri	Ingram Paper Company	Los Angeles, Calif.
American Envelope Company	West Carrollton, Ohio	Kansas Paper Co., The	Kansas City, Kansas
Anderson, F. W. & Company	New York, N. Y.	Keith Products Co.	New York, N. Y.
Andrews, H. P. Paper Company	New York, N. Y.	Knight, Allen & Clark, Inc.	Boston, Mass.
Berkshire Papers, Inc.	Chicago, Ill.	Lane Paper Company	Kansas City, Missouri
Bond, B. F. Paper Company	Baltimore, Md.	Mugler, Chas. P. & Company	Buffalo, New York
Bond-Sanders Paper Company	Nashville, Tenn.	Paper Mills Agency, The	Portland, Oregon
Bonstell & Company	San Francisco, Calif.	Paper Mills Agency, The	Seattle, Wash.
Caldwell Sites Company	Roanoke, Va.	Paper Supply Company, The	Houston, Tex.
The Commerce Paper Company	Toledo, Ohio	Peterson Paper Company	Davenport, Iowa
Cortright Paper Company	Battle Creek, Mich.	Quimby Kain Paper Company	Grand Rapids, Michigan
Crown Paper & Bag Company	Jackson, Michigan	Roach Paper Company	Little Rock, Ark.
Crown Paper & Bag Company	Ann Arbor, Michigan	Scioto Paper Company	Columbus, Ohio
Dwight Bros. Paper Company	Milwaukee, Wisconsin	Seybold Paper Company	Cincinnati, Ohio
Federal Paper & Twine Company	Akron, Ohio	Shapiro Co., Inc. H. & J.	New York, New York
Gauss Paper Company	Washington, D. C.	Shiner Sien Paper Company	San Antonio, Texas
General Paper & Cordage Company	Pittsburgh, Pa.	The Summers Paper Company	Denver, Colorado
General Paper Corporation	Minneapolis, Minn.	The Summers Paper Company	Pueblo, Colorado
General Paper Corporation	St. Paul, Minn.	The Springfield Paper & Mds. Co.	Springfield, Ohio
Graham, John W. & Co.	Spokane, Wash.	Tri-State Paper Company	Cumberland, Md.
Hooper Paper & Twine Company	Philadelphia, Pa.	Ward Thompson Paper Company	Butte, Mont.
		Woez Bros., Inc.	Appleton, Wisconsin

## BADGER PAPER MILLS, INC.

Peshtigo, Wisconsin

**TA-NON-KA BOND**

WATER MARKED



# Announcing the **NEW CRAFTSMAN LINE-UP and REGISTER Table**

## *The Illuminating Feature*

of the Craftsman Table greatly increases the utility and scope of this precision instrument. With the exacting accuracy of the *geared* method of line-up, obtainable only on the Craftsman Table, color forms, back-ups, inserts, etc., may be accurately registered by merely snapping on the lights. The surface is heavy translucent plate glass affording an even diffused light without shadows.

## *Book, Catalog, Periodical and Magazine Work*

or jobs having a plurality of forms, can be lined up and registered by merely keying each form of the job to a strike sheet. One line-up for the entire job and uniform perfect register throughout every page of the form.

## *Imposition Speeded Up*

and forms sent to press accurately positioned by keying forms to an oiled copy of the original strike sheet. Inaccuracies of position are immediately noted and corrected *before* going to press. This simple and speedy method of line-up will save hours of unprofitable press-waiting time and avoid delays in deliveries.

## *Practically Eliminates Unestimated Registering Time*

Unestimated registering time is practically eliminated. Estimated profits are safeguarded and increased. The combined features of line-up and register provides a precision mechanical method of check-up standard for all departments. Competition is too keen for haphazard methods of production. Good work requires good tools. Your plant is entitled to the benefits of precision time and labor-saving device.

### **Send for Folder**

There is so much of interest to tell, such big possibilities for profit and speed in the Craftsman Line-up and Register Table that a New Descriptive Folder has been prepared. Send for a copy now.



*Protected by Patent and License rights.*

**BUILT IN FOUR STANDARD SIZES:**  
25x38"    38x50"    45x65"    50x75"

**Combining the geared method of line-up with  
an illuminating compartment for registering**

## **ACCURACY-SPEED PROFITS**

### **FOR THE CYLINDER PRINTER, LITHOGRAPHER, OFFSET and ROTAGRAVURE**

THE CRAFTSMAN GEARED LINE-UP AND REGISTER TABLE is the most complete precision instrument of its kind known. It will produce hair-line register on every close register job in a fraction of the time usually required with straight-edge and pencil.

## **CRAFTSMAN LINE-UP TABLE CORP.**

Makers of the World's Leading Line-up  
Devices for Printers and Lithographers

**49-59 River Street—Waltham, Mass.**



Hunter Aerial Surveys, Cleveland

# CLEVELAND

## STAMPS BUCKEYE COVER . . . O. K.

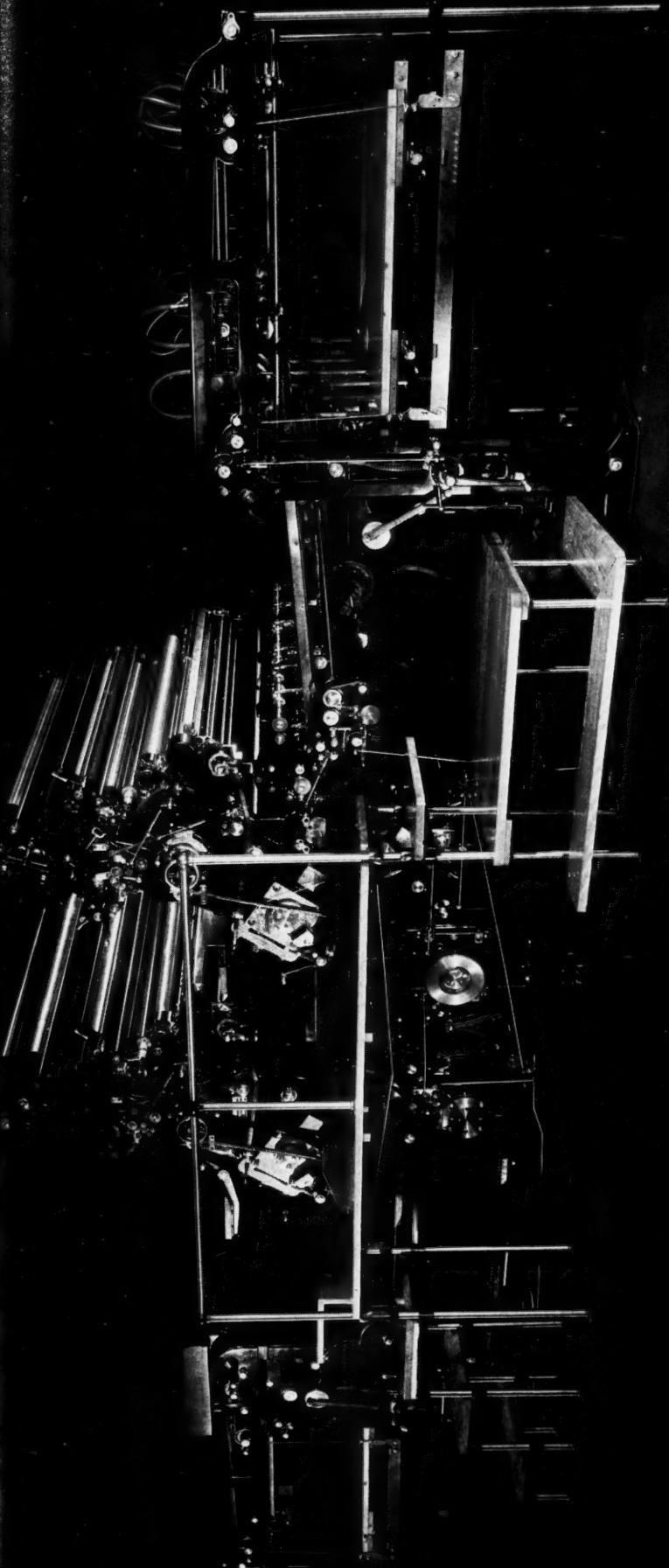
In the metropolitan area of Cleveland, including such great independent cities as Akron, Youngstown and Canton, Buckeye Cover is the first choice of printers and advertisers. In this district are situated many of the world's most notable industries—and practically every one of them is a regular user of Buckeye Cover. As in the Cleveland District, so in every metropolitan area, Buckeye Cover is the first choice.

THE BECKETT PAPER COMPANY, *Makers of Good Paper in Hamilton, Ohio, since 1848*

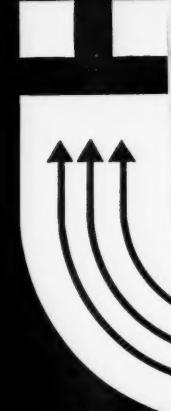
COVERS • TEXTS



OFFSET • GREETINGS



# HARRIS



**LSG**  
**OFFSET**  
**46 $\frac{1}{2}$  x 68 $\frac{1}{2}$**

- Heavy construction, cylinder mountings and arrangement of cylinder and inker drive, make this latest two color offset press extremely smooth running. Optional registering mechanisms — feed rolls or three point register. Unique cylinder roller bearing mounting increases tone value of the printing.

A profit maker equipped with Harris feeder, roller table embodying positive sheet slow down, pull

- side guides, spring grippers, vacuum slow down of delivered sheet, pile delivery, Patented aluminum water fountain vibrating roller and adjustable super-vibrating inking rollers. Speed 4,000 per hour.

**HARRIS • SEYBOLD • POTTER**

**GENERAL OFFICES: 4510 E. 71st ST., CLEVELAND, OHIO**  
Harris Sales Offices • New York, 330 W. 42nd St. • Chicago, 343 South Dearborn St. • Dayton, 813 Washington St. • Factories: Cleveland, Dayton

# VALIANT BOND



A good name has always been earned at high cost whether in the war and strife of the Crusaders period or in the modern sense of paper manufacturing and sales. Ceaseless effort and loyalty to high standards are necessary to maintain the good name of a high grade mill brand like Valiant Bond. The reputation of the mill that makes it is always at stake and becomes the best guarantee of quality.

Valiant Bond is 75% clean, rag content — assuring a high grade business bond surpassed only by an all rag sheet. Its general characteristics are comparable with the finest rag bond. Its pure white color, rich texture and strength lend to it the beauty and impressiveness required to properly reflect prestige in high quality business stationery.

GILBERT PAPER COMPANY, MENASHA, WIS.



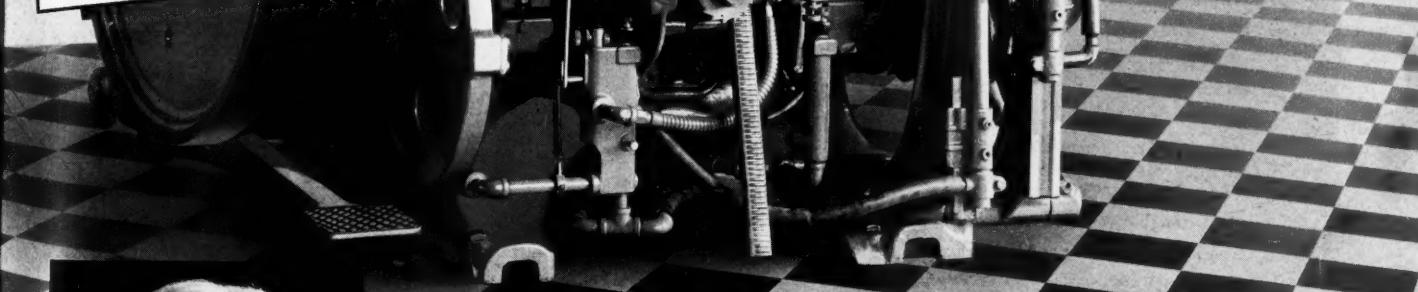
*Other Popular Gilbert Papers:* Dreadnaught Parchment, Lancaster Bond, Radiance Bond, Resource Bond, Avalanche Bond, Dreadnaught Ledger, Lifetime Ledger, Old Ironsides Ledger, Dauntless Ledger, Entry Ledger. Dispatch Six Star Line: Dispatch Bond, Dispatch Ledger, Dispatch Onion Skin, Dispatch Safety, Dispatch Index, Dispatch Manuscript.

# The Craftsman Press with C&P Rice

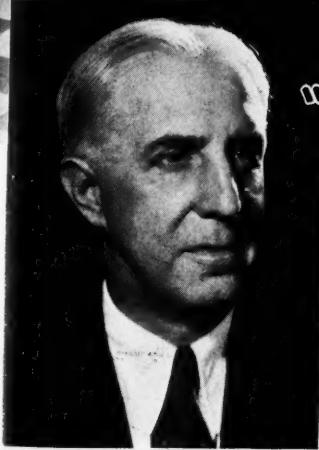
## Automatic Feeder

**10x15 and 12x18**

... with Handwheel  
Impression Control



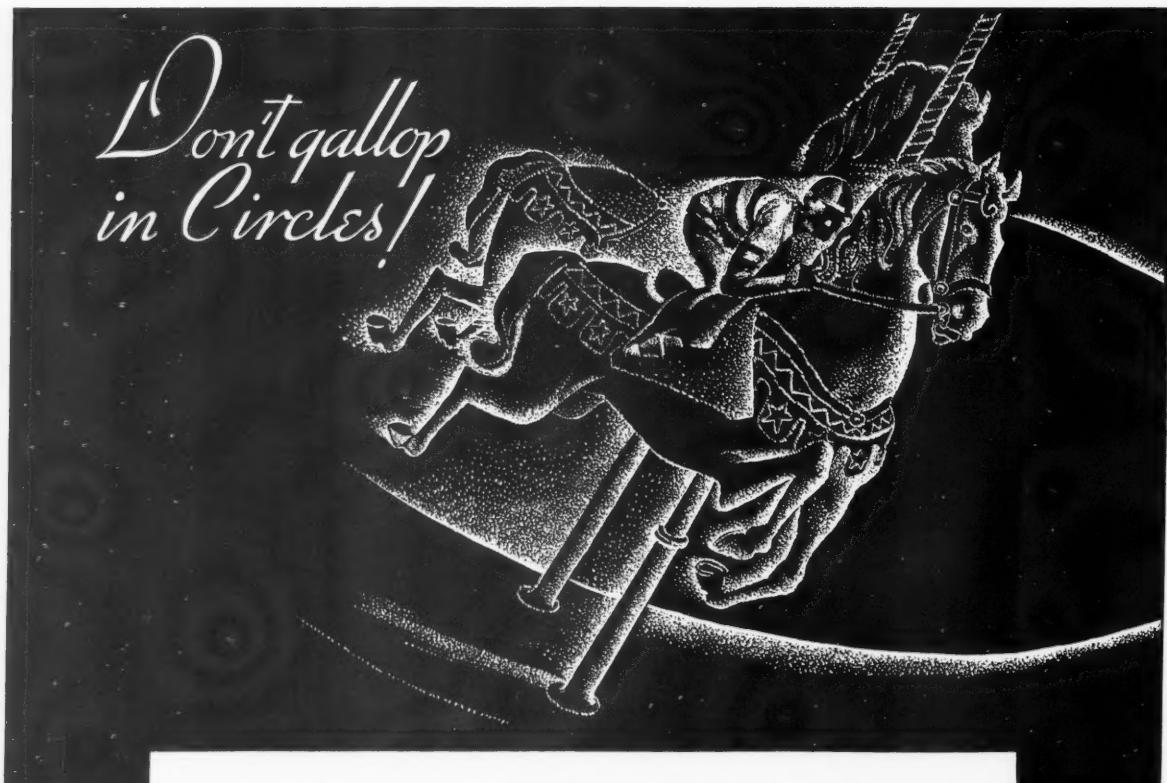
**"The Most Profitable Job Press  
Investment Any Printer Can Make!"**



Ask your C&P dealer for a copy of the new folder listing 28  
important reasons! Or write us at nearest address listed below.

**THE CHANDLER & PRICE COMPANY, CLEVELAND, OHIO**

BRANCH OFFICES AND DISPLAY ROOMS } New York: Grand Central Palace, 480 Lexington Avenue  
Chicago: Transportation Building, 608 South Dearborn Street



## ... HEAD STRAIGHT WITH SUPERIOR!

Many an advertiser finds himself on an endless merry-go-round when he tries to assemble all the component parts of his advertisement at one time in one place—the photographer has one thing, the engraver another, and the typographer something else! But all such confusion and worry and loss of time can be avoided by letting one organization fill all of your advertising needs—let Superior do it all!

This institution is equipped—in men, facilities, and experience—to handle any job from beginning to end, from roughest layout to finished ad, and do it quickly, expertly, and

economically. Until you've tried Superior's complete service, you don't know how easy the preparation of an ad can be. Superior's Service is not only complete in scope, it's complete in every slight detail of each process. Our work—whether we do the whole job or any part of it—is quality work. Only our prices are ordinary!

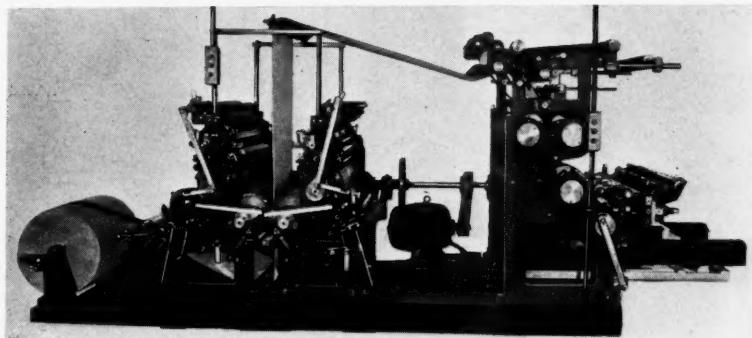
If you are located outside Chicago, Superior's unified-action service will be an even greater convenience to you. Our special mail department maintains the same high standard of service we give to local clients. Try Superior—for superior results.



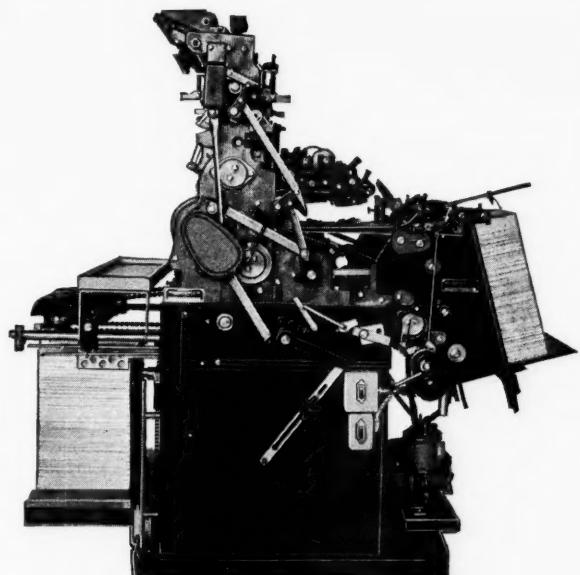
# PRESSES that will tend to revolutionize PRINTING

## • "SIMPLIFIED OFFSET"

Get Your Copy of  
this Book Today—  
No Cost—  
No Obligation



•  
LARGE WEBENDORFER 22 x 34 PERFECTING WEB UNIT REEL FEED OFFSET PRESS  
WITH MAGAZINE FOLDER.



WEBENDORFER 14 x 20 OFFSET JOBBER.

## We Cordially Invite —

all those attending the annual convention of the United Typothetae of America, which will be held in New York City, October 14-16, to visit our plant—readily accessible by New York Central Harlem Division trains leaving Grand Central Station, twenty-four minute ride. Here you will see modern machinery producing Webendorfer Presses.

Our products will be operated for the benefit of visitors.

To SEE is to be CONVINCED!

### SHEET OFFSET

11 x 17  
14 x 20  
20 x 26

### LETTER PRESS LITTLE 10 x 15 GIANT

*American made by*

### WEB UNIT OFFSET

11 x 17  
17 x 22  
22 x 34  
and up

# WEBENDORFER-WILLS CO., INC.

Builders of Printing Machinery for Over Thirty Years

MOUNT VERNON, NEW YORK, U. S. A.



On the

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IN

# The Wave that caught many a printer

SURGING to a towering height, the wave of false economy that swept this country finally disrupted the most precious relation known to business.

The old reliable customer, the tried and true account, suddenly became hard boiled. Friendship was no longer a factor.

In the case of the letterpress printer, there was not only the competition of the price cutters in his own industry to meet, but the destructive low prices of substitute processes, which in normal times would be too utterly cheap in point of results to be even considered.

So, in desperation, the letterpress printer began to break all the rules of safe production. He gambled with his greatest variable, which is his hour-cost of labor. He cut out the known cost of electrotyping and ran direct from type—figuring that if the type wore out he would reset it and continue the run. He bet a lot of money in proportion to what he had to gain,—on nothing going wrong. But instead, *many* things went wrong. His illustrations, blocked on wood, rocked on the press and caused his type to work up. Over came the im-

pression cylinder and pushed that type back, making a dirty looking result. Then, up worked the spacing material, to be inked by the rollers, the suction of which pulled out a letter at the end of the line, and the cylinder, instead of pushing it back, broke it off.

All this in a futile attempt to make a profit at the other fellow's figure. Bitter experience has proven that this can't be done. *If the job will not stand the average four per cent cost of electrotyping, it certainly does not offer the slightest chance of showing a profit.*

The wave of false economy has not altogether receded. But we electrotypers are united in our belief that buyers of printing have had their fill of the oceans of trash which the proponents of cheap substitute processes call printing. Therefore, we are doing our part in this campaign for letterpress to quicken a sensible return to quality printing. We only ask those printers who were caught in trying to buck the wave of false economy not to keep that wave in motion by attempting to make a profit running direct from type.



INTERNATIONAL ASSOCIATION OF ELECTROTYPERS

# It's a Whale of a Money Maker!



## The **CHALLENGE** PAPER DRILLING MACHINE

● Here's a wonderful machine! It's a versatile producer...a business-builder...a money-maker! The Challenge Paper Drilling Machine equips you to do a complete job in your shop—drilling, slitting, slotting—all kinds of jobs. Now you can tap new sources of revenue...create saleable ideas in signs, novelties, premiums...grasp a wealth of new profit opportunities. Check the amazing features. Costs are cut. Production is faster...everything for efficiency and economy. Three minute change-over from drilling to slotting—multiple side guide—adjustable illumination—automatic chip disposal...it has the stuff for fast, accurate work, flexibility, easy operation. Get all the facts. *Write today for free specimen kit.*

More than 200,000  
holes per hour

6 times greater  
production capacity

80% savings in time

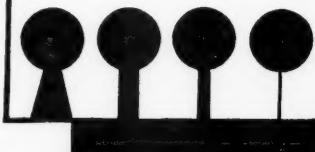
Convenient attach-  
ments for slitting,  
slotting, V-slotting,  
and round cornering

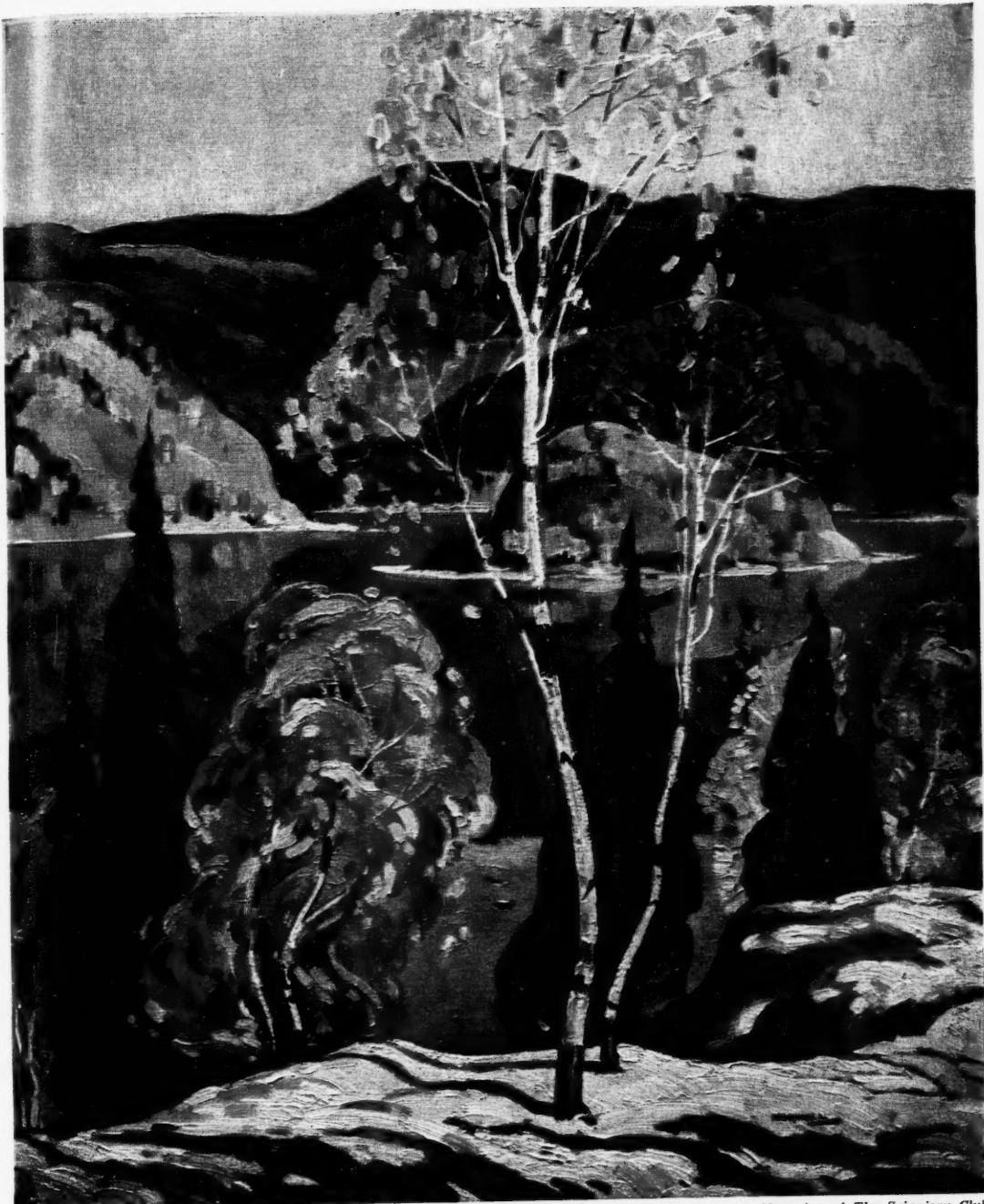
**The CHALLENGE MACHINERY CO.**  
GRAND HAVEN, MICHIGAN

CHICAGO, 17-19 E. Austin Ave.

S-196

200 Hudson Street, NEW YORK





*Courtesy of The Seigneur, Magazine of The Seigniory Club*

Printers are interested in economy. We therefore submit for your consideration the above process color inks and silver ink. They have everything to recommend them—they are high in color strength, have fine working qualities and are very moderately priced.

**A&W  
INKS**  
Company of Canada, Limited

**A. C. RANSOM CORPORATION**  
NEW YORK CITY, N.Y.  
BATTLE CREEK, MICH.

A. C. RANSOM PHILIPPINE CORPORATION, Manila, P.I.

# A. C. RANSOM CORPORATION

New York City, N.Y.

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*The front page of this insert is printed with the following inks:*

**PROCESS YELLOW 22224**  
**PROCESS RED 22510**  
**PROCESS BLUE 22258**

PROCESS BLACK NO. 13829  
SILVER INK PASTE 22518  
SILVER INK VARNISH 22519





THE OLD BUTTERNUT, from an etching-like photograph by M. W. Sampson, Boston. A notable attainment in high lights and tonal values, engraved in 120 screen halftone by the Pilgrim Photo-Engraving Company, Boston. The print demonstrates fine gradations in make-ready and presswork by the Abbey Press, Gordon-Taylor Inc., Cambridge, Massachusetts

# The Inland Printer

The leading business and technical journal of the world in the printing and allied industries.  
Published monthly by The Inland Printer Company, Chicago, Illinois. + J. L. Frazier, Editor

October, 1935

## All Processes Required

» A BIG BUYER of printed advertising was being interviewed as to his concern's use of the various processes of reproduction of text matter, line drawings, photographs, and paintings. He explained when and why his associates and he decided to use the products of one process or another.

"In our business we must represent merchandise as nearly as possible in natural colors and texture," he explained. "That is why we use the letterpress process for most of our printing. In our catalog we also use one-, two- and four-color rotogravure printing. We use no offset printing in our catalogs, but do use it for other things when the advantages are in favor of that process."

This user of printing, during our conversation, reflected the activities in scores of large printing establishments, because this buyer's wishes become laws for printers. The buyer indicated during our interview that no one printing process could or would be used exclusively for all the advertising matter sent out by that concern in the promotion of its business, and that whenever a new process becomes available, the advertising and merchandising managers utilize the process experimentally, study results, then decide upon the extent to which it is to be used, if at all.

This is as good a place as any to explain why I acted the part of an "inquiring reporter" to get material for this article. The editor of THE INLAND PRINTER told me he would like to have stated in a feature article the arguments used in selling letterpress printing, into whose field the offset process, seemingly, has made very material inroads. He stressed the importance of getting first-hand information from well informed persons who habitually are on hand where and when decisions are made in favor of one or the other process. He did not want an article, so he told me, based on mere ideas or experiences of any one or two persons. And so, since in this transaction he was and is the

customer and I the production man, I assumed the role of "inquiring reporter" in a quest for data that caused me to interview more than a score of experienced practical persons.

During all interviews with producers and users of printed matter, and with suppliers of equipment and materials, the consensus of opinion was that each process of reproduction has its place in the graphic arts. Instances were cited where enthusi-

atic men had oversold letterpress to the disparagement of offset, and vice versa, had suffered costly consequences and had become wiser by such experiences.

A. G. Fegert took the role of an "inquiring reporter" to seek some candid views of both printers and buyers of printing who offer or use both letterpress and offset printing

astic men had oversold letterpress to the disparagement of offset, and vice versa, had suffered costly consequences and had become wiser by such experiences.

Another thing is certain. Executives responsible for the management of the larger establishments equipped to deposit ink upon paper by both processes are not partisan in their attitude toward either the letterpress or the offset method of printing. They are in the printing business, just as other men are in their respective businesses, motivated primarily by the desire to make profits. Whether they make them, and why they don't if they don't, is not the subject for discussion here. When a client of such establishments requests his printed piece to be done by the offset process, facilities of the entire organization are put into operation to render the service desired. The same thing takes place if an order calls for the letterpress process. In the event that the customer wants both processes to appear between the covers of his production, as is the case in one well known publication, the business-man-printer naturally gives the customer what he wants. If and when the customer indicates that he is open to suggestion as to the process to be used, the contact man for the printing establishment gives him the benefit of the knowledge and judgment of the whole organization, so that the best results may be obtained from the use of the printed pieces.

Such is the practice among the successful concerns whose places were visited and whose executives were interviewed by the "inquiring reporter."

The tendency of progressive printers is to offer a diversified service. The most suitable process for each piece of work will depend on its individual requirements

I recall an incident that illustrates this point. It happened at a convention of the Lithographers National Association. A leader who had held a high position in the United Typothetae of America, and was known as one of the nation's foremost typographic printers, was taking an active part in a campaign designed to promote lithographic-offset printing. I jokingly remarked to him after one of the convention sessions that he was in the wrong group, whereupon he seriously informed me that he was wedded to no one process of printing, but that his whole organization was adequately equipped with men, machines, and materials to meet all the requirements of his customers and prospects, whether those requirements called for offset or letterpress printing.

Observations of anyone making a study of the whole question led to the conclusion that fighting partisans in the conflict among printing processes are those whose equipment is limited to one process, and it is a case of selling that one process or failing to make sales.

No general deductions can be made fairly, concerning the use or non-use of one or the other process, or the discontinuance of the use of the offset process by any one or several concerns. In each case, local reasons apply for installing equipment or eliminating it. For instance, one very prosperous old-established letterpress printing concern had installed one large offset press to supplement its facilities for serving its customers, and after a period of bad experiences, probably due to inadequate preparation or organization, eliminated it. The decision to eliminate it was made because adequate organization for the successful operation of an offset printing department would require the installation of additional units of offset presses besides auxiliary equipment. That meant practically going into another line of manufacturing, and the management, after facing the whole problem in the light of its own experimental knowledge, decided to limit its facilities to the letterpress process.

In another case, an equally prosperous old-established concern that has withstood the sales arguments of offset-equipment salesmen for the past dozen years has now yielded to the point where it is investing \$100,000 in offset presses, and expects to organize completely to adequately serve its clients by either the offset or letterpress process. I refer to the Manz Corporation of Chicago, organized in 1867 (formerly Manz Engraving Co.), whose business has been confined hitherto to the letterpress process exclusively.

Well, let us get down to the arguments that are being used to induce buyers of printed advertising to favor the letterpress process. As I analyze the stray bits of

information obtained in my cross-section survey, and list some of the various reasons expressed or implied by those whom I interviewed, it seems to me that the whole range of arguments can be stated under nine heads. Of course, they do not cover the whole field but may serve as a reminder of values in a process that is used for 75 per cent of the whole volume of printing. Here are the nine arguments advanced by those I questioned:

### **ARGUMENT 1: Commercial pictorial reproductions may be more sharply portrayed by the process of photoengraving than by means of photolithography**

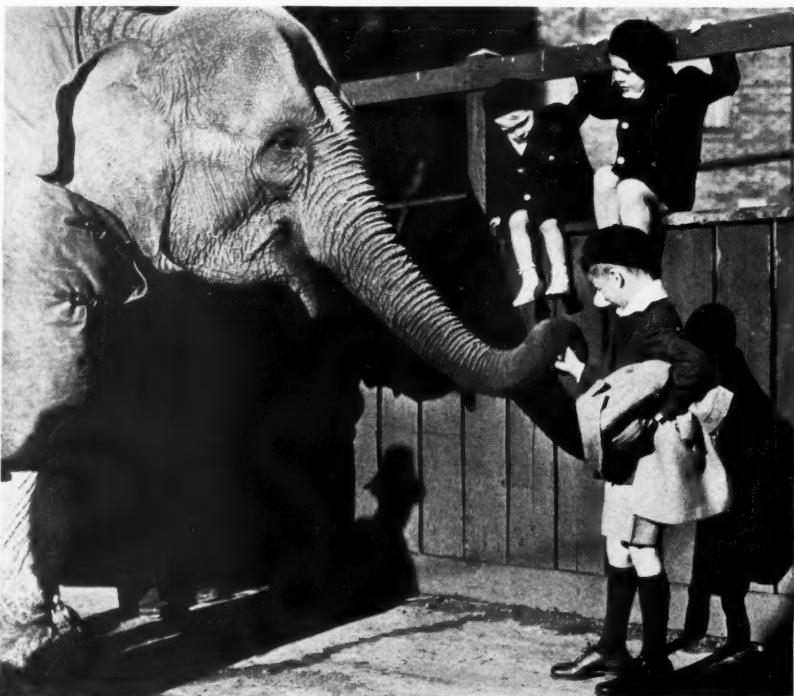
This argument was suggested by every person interviewed who has had any experience in producing photographs direct from merchandise. Printing plates made by the photoengraving process, faithfully reproduced by electrotypers, and printed by good craftsmen on modern color presses, are preferred for portraying merchandise because minute values that give distinction to the subject are retained all through the printing operations. It is argued by letterpress advocates, and conceded by offset enthusiasts, that where fine detail and accurate colors are essential, offset cannot compete with letterpress.

"Why can't the offset process do as well in representing your merchandise in your catalog as the photoengravings printed by letterpress?"

The question was asked of Frank Krumlovsky, who with his chief, Edward Dungan, the advertising manager of Sears Roebuck and Company, directs the expenditure of about \$10,000,000 annually, for printed advertising—catalogs, flyers, folders—and whose remarks were quoted at the beginning of this article.

"The reason is that if our merchandise is not represented as to texture and color as precisely as possible, the amount of returned goods increases," readily answered Krumlovsky. "Our experiences are such that we prefer letterpress printing to offset printing. Our use of rotogravure in colors has been very satisfactory and we are substituting that process to represent certain kinds of merchandise in the latest editions of our catalogs."

When asked how much of each process was used in the current semi-annual catalog, of which 6,500,000 copies of more than 1,000 pages each were distributed, he gave the following figures: 648 pages were done on one-color web-rotary presses; 64 pages on colored stock by the same method; 88 pages, one-color gravure; 88 pages, two-color gravure; 8 pages, three-color gravure, and 16 pages, two-color gravure on one part of the form, and four-color on the other; 24 pages, four-color



"A good black-and-white halftone preserves the textures, surfaces, and values, with smoothness and brilliance. Old Boliver's wrinkles are all there and the entire picture is suffused with sunshine," says Jahn & Ollier Engraving Company, of Chicago, in its house-organ, "Plate Progress." The picture is from "Fashions of the Hour," de luxe publication of Marshall Field and Company

presses; 64 pages, four-color rotary presses, and several smaller forms, in addition to an eight-page order-blank insert and a two-page paint insert. On a percentage basis, 80 per cent of the catalog was done by the letterpress process and 20 per cent by the rotogravure process. He said that the Chicago Rotoprint Company, a subsidiary of the W. F. Hall Printing Company, has developed the most effective method of color reproduction by rotogravure process that he knows about.

Another "witness" concerning the fidelity with which the letterpress process reproduces pictures was Louis Flader, commissioner of the American Photo Engravers Association. He is a photoengraver by trade and is considered an authority on all branches of the graphic arts. He pointed out detail after detail in beautiful pictures contained in a brochure produced by the Condé Nast Company, as evidence that photoengravings and the letterpress process are superior to offset in the reproduction of outstanding pictures of articles like lace and carvings whose beauty depends upon the clearness with which gradations of shading and tone are depicted. He also referred to the need for using photoengravings to properly portray the beauty and sparkle of cut glass, diamonds, and other jewelry.

Chris Olsen, general superintendent of Manz Corporation, referred to reproduction of rugs and linoleums as examples of accurate pictorial color representations.

## ARGUMENT 2: Letterpress printing has more snap, brilliance, and sparkle than printing produced by the offset process

This argument was reflected in several of the conversations. Theodore Regensteiner, president of the Regensteiner Corporation, who is credited with having organized the first colotype company, namely, the Photo Colotype Company, to produce and sell the then newly developed

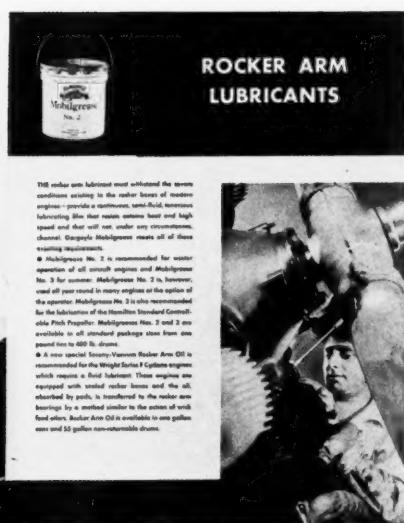


Large illustrations were essential to this book, 10 1/4 by 13 3/4 inches, printed in red and black on bulking antique, to give body. Three red panels appear as dark gray on the two pages. The saving on plates, plus ability to reproduce halftones on the rough stock used, made it a "natural" for offset

three-color process printing, back in 1895, was called upon to "witness" for the superiority of letterpress. He used the words "snap" and "sharpness," but mentioned that his company was one of those which furnished the customer with either offset or letterpress printing. Then he referred to a de luxe publication, *Apparel Arts*, between whose hard-bound covers both processes are used. The publishers wanted something different, and therefore ordered the type matter run in offset, while advertising pages show both processes.

A "star" salesman of Magill-Weinheimer and Company, Chicago, said that he and others of that concern are ready to sell printing by either process, because that establishment is equipped for doing both with equal facility. In many cases where either process will serve the purpose, the estimating department figures probable costs of each to enable salesmen and customers to determine which shall be used. Said this salesman:

"I would not think of suggesting the use of offset to some of my customers, because they want sharpness of detail,



The rocker arm lubricant must withstand the severe conditions existing in the rocker arm of modern engines. It must be thin enough to penetrate the bearing film but retain certain heat and high speed and will not run under any circumstances. Gageable Mobilgrease meets all of these requirements.

- Mobilgrease No. 2 is recommended for water-cooled all aircraft engines and Mobilgrease No. 3 for oil-cooled. Mobilgrease No. 2 is, however, used on all aircraft engines. This is the opinion of the experts. Mobilgrease No. 2 is also recommended for the lubrication of the Hamilton Standard Controllable Pitch Propeller. Mobilgrease Nos. 3 and 2 are available in 1/2 pint and 1/2 quart packages. One pound of Mobilgrease No. 2 is equivalent to one gallon of Mobilgrease No. 3.
- A new special Society Vacuum Rocket Auto Oil is recommended for the Wright Series 9 Cyclone engines which require a special oil. This oil is a thin Mobilgrease which is applied with special rubber hoses and the oil absorbed by pads. It is transferred to the rocker arm bearing by a method similar to the ones of rock feed sellers. Rocker Arm Oil is available in one gallon and 1/2 gallon non-reusable drums.

shine, luster, and sparkle in their color pictorial presentations. Automobiles and machinery are products which I think can be better portrayed by the letterpress process than by offset. On the other hand, where softness of tone is desirable, I recommend offset."

## ARGUMENT 3: Illustrations used in publicity printing done by letterpress are more usable elsewhere than are illustrations that have been done by offset

This fact was brought to light in connection with a discussion at one place that pertained to a heavy machinery catalog.

"I have noted during my study of the subject that practically all users of printed advertising in the power-plant field, with which I have a slight editorial connection, ignore the offset process," I remarked to a fair-minded man in the offset line, "What could an offset printer do with this job?"

I showed a specimen consisting of an eight-page section of a well printed looseleaf catalog.

"That's unfair to the offset process," quickly replied the printer. "All those individual cuts not only are used in that catalog, but they probably are used in trade-paper advertising, and in broadsides, folders, and other advertising issued by the concern. And besides, the tabular matter in that catalog (consisting of descriptions and prices) can be better corrected when the letterpress process is used."

The advantage of individual electro-type and "shells" used for miscellaneous advertising purposes was and is referred to in the educational campaign conducted



Package colors are blue, brown, red, green, and orange, on a silver and black background. Split fountains produced this blotter in three letterpress impressions. Offset would have taken seven

by the International Association of Electrotypers and the American Photo Engravers Association.

Reference was made by the "witnesses" to the use of individual color plates and electros of advertisements by agencies and others whose ads appear in typographic-printed magazines of general and special class circulation.

**ARGUMENT 4:** Dense color, used to obtain desired effects, can be better spread on paper through the letterpress process.

As an illustration of this argument, reference was made by several of the persons interviewed to paint circulars and catalogs. Krumlovsky, of Sears Roebuck and Company, referred to a two-page insert in the firm's big catalog as an example of printing that could not be done by any but the letterpress process.

Mead-Grede Printing Company, Chicago, uses a patented process for laying down many spots of solid color at one impression by means of individual fountains developed within its plant.

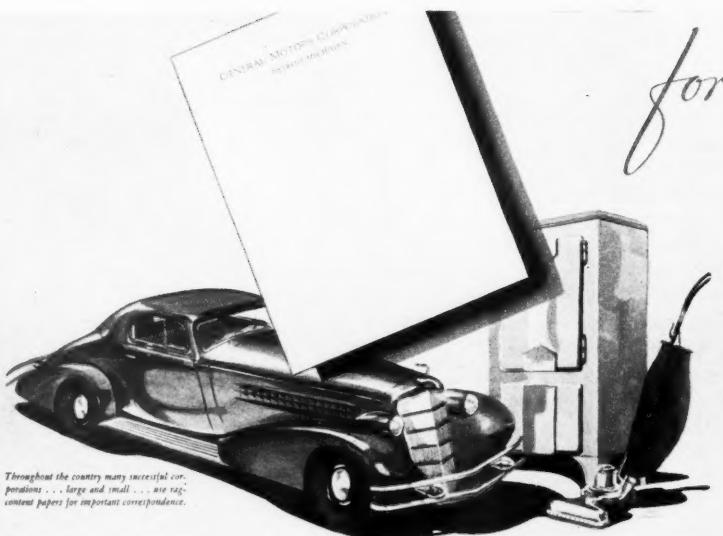
Split fountains and rollers were used to lay down solid color on blotters done by Magill-Weinsheimer and Company by the letterpress process. Only three impressions were required, whereas by the offset process, seven impressions would have been needed. Needless to say that had the job been done by offset, the colors would not have been so dense. Incidentally, it may be mentioned that cost of the four additional impressions by offset would have been 50 per cent more than cost of the complete letterpress job.

I recall the inelegant remark of an old-time pressman on this phase of the subject who said: "If you want to put guts into printing, you've got to use good ink and put it on paper by the letterpress process."

#### **ARGUMENT 5: Production men can maintain better control of operations by the letterpress process than they can by offset**

In advancing this argument, letterpress-process enthusiasts refer to the flow of ink and retention of the images to be printed, because in letterpress they are represented by durable metal instead of by chemicals as in offset. They also refer to proper register of subjects in successive impressions, where close control is needed.

Reference was made by several of the persons interviewed to the need for uniformity in the flow of ink on long-run



Throughout the country many successful corporations . . . large and small . . . use rag-content papers for important correspondence.

# The BEST PAPERS

Illustrations are in four-color offset, on a rag-content paper. Offset was employed to retain soft tones of water-color originals in this booklet, prepared for papermakers by H. L. Stedfeld Company

jobs. They said that pressmen in direct-printing operations can regulate ink flow better than those in offset plants because of the difference in processes. The flow of ink is related to the fact that dots in half-tones and electrotypes are not likely to change in value during running, while in offset, the chemically impressed images on the plates to be printed are apt "to walk away" gradually.

The means of registering was mentioned by a salesman connected with a manufacturer of patent metal bases. He naturally is interested in promoting the letterpress

process. In making his argument, he referred to a specific case where an offset job was being run in a plant where air-conditioning of paper was not practiced. After the job had gone through the press for its first impression, part of the paper had either shrunk or expanded because of changed atmospheric conditions, with the result that part of the plate failed to register. The pressman decided to run the portion of the plate in good register and make an extra run of the other part of the plate. In this way the job was saved by a resourceful pressman, but it was done at the expense of any possible profits to his employer, for it was an "estimate" job. The patent-base salesman said that had the job been done by letterpress, shifting of a plate or two would have corrected the mal-adjustment caused by weather, and the job would have been in perfect register.

## ARGUMENT 6: Typesetting problems are somewhat simpler in the letterpress printing process

Distinguished from others of the Red Polka species by the presence of a dark, irregular, blotch on the back, with a short, raised-up hair. The most distinctive feature of the headgear is the vacant instead of roundish eye-socket. The color of the plumage of the Poco-Poco wrens about the neck are the usual chestnut colors.

Page from twenty-page booklet "Hats of the World," created by The Bingham Company for Stylepark Hats. Printed two-color offset, which probably saved money on plate costs, permitted rotary speeds on long run, gave soft texture to the line drawings silhouetted on buff tint blocks

Any compositor, anywhere, with proper equipment can set type and prepare a form for printing by the letterpress process. Preparing type forms and pulling proper proofs for transmission to offset plates is an art that comparatively few men have mastered. One trade typographer was amazed after doing a job for an offset printer, to find that the time sheet of the man on the job showed one hour for pulling a proof. He inquired about it of the "offending" compositor. The boss learned

then that doing composition for the offset trade was not as simple as doing it for letterpress printers. The "comp" made the job ready for the proof press, used a magnifying glass to detect defects not visible to the naked eye, pulled proof after proof and examined each with a glass before one was found that was suitable to meet offset requirements. He found that the total cost of making ready for and pulling that single proof, over and above cost of the original composition amounted to \$4.00, (all-inclusive hour cost).

Information was obtained from one concern in Chicago, which does composi-

## ARGUMENT 7: Price differentials favor letterpress printing in many different classes of work

The consensus of opinion among the best-informed persons in the graphic arts industry is that no one is qualified to say arbitrarily that one printing process is cheaper than another. They do say that certain kinds of work can be done more cheaply by one process than by another, and that "sloppy" work in either is frequently the most expensive to the user

three impressions, while seven would have been necessary by offset.

Concerns using both processes usually figure jobs both ways to determine which process has a price advantage. No salesman or executive in such an establishment would be presumptuous enough to say off-hand that an original job, requiring composition, platemaking as well as other operations, would be cheaper by one process than by another. Such decisions can only be made by the most careful estimating, and "experts" have been known to vary in their offset estimates as much as in letterpress. Cost records on jobs fre-



The prices shown are list prices subject to your usual discounts.

On the left, an announcement of Cambridge Glass Company, in which the saving on engravings made planograph the logical process for the advertiser. On the right, a page of engineering products. This advertiser prefers the "snap" of letterpress printing, and its economy when he has to re-use his cuts

tion for lithographers all over the country, to the effect that forms for use in the offset process are usually limited in "takes" about 11 by 14 inches, which is about the largest size that can be conveniently handled. Each form must be made ready before satisfactory proofs can be pulled for use in the photographing operation of transfer, or for hand transfer to the zinc printing plates.

Another factor in favor of letterpress is the matter of typographical corrections. In the event a typographical error is discovered while a job is in process, correction can soon be patched in on electrotype or inserted in a type form on the press, while in the case of offset, the entire plate must be remade.

because it reflects inferiority of standing in his line of endeavor. They believe that buyers can afford only the best.

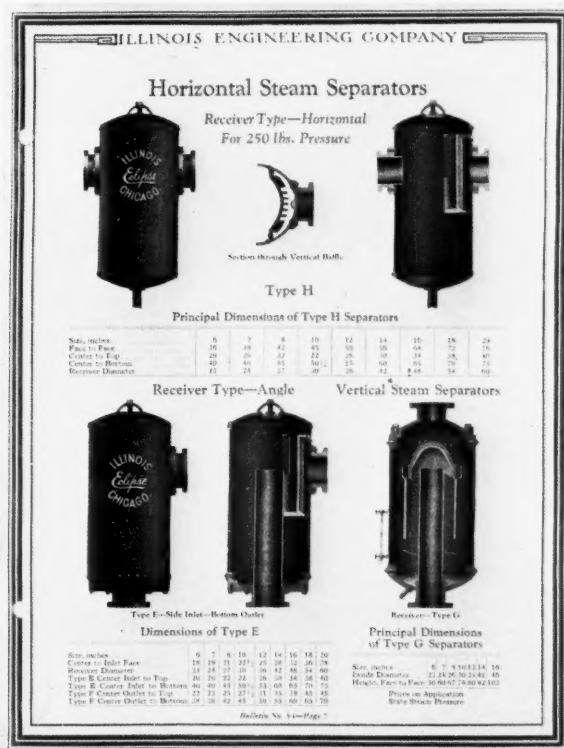
It is conceded by offset enthusiasts that in jobs where typesetting is the major factor, and pictures are incidental, that the letterpress process has an advantage in most cases. That is why machinery and other catalogs are usually done by letterpress. The same condition applies to all publications. *Apparel Arts*, previously mentioned, is done by offset because of considerations other than price.

The blotter job by the Magill-Weinheimer concern, previously mentioned, was less expensive by 50 per cent as done by letterpress than by offset, because of the decided advantage of doing the job by

quently show that the time required for operations was greater than that "guessed" by the experts.

Reprint jobs can be done cheaper by offset in cases where type pages are so clear that they can be reproduced by the photolith process. Books, out of print, are frequently reproduced by publishers by the offset process.

On the other hand, reprints of office forms, in some cases, may be produced more cheaply by letterpress printers. One case in point is that covering experiences of A. R. Barnes and Company, Chicago, one of this country's foremost concerns specializing in printing forms for railroads and industrial concerns on ground wood and sulphite papers. This firm has in



its storeroom tens of thousands of electro-types of forms. Hundreds of them are pulled out each week in the course of reprinting jobs, and in making up combination forms for their largest flat-bed presses of special design.

"Do you encounter competition from offset printers?" I inquired of William H. Barnes, who is vice-president and treasurer of the concern.

"We certainly do," was the answer.

"Where is the line of demarcation in competitive routine between the letterpress and the offset process?"

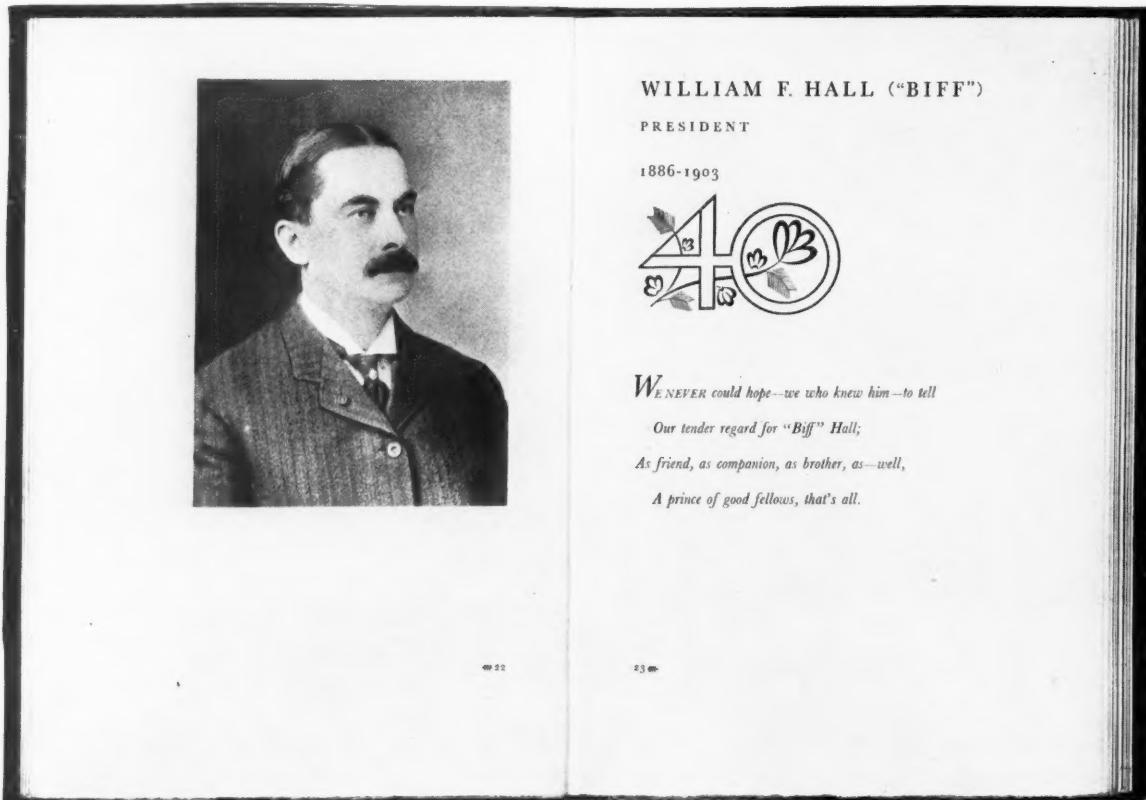
"We find that where quantities are more than 75,000 to 100,000 we can compete successfully with printers doing cheap offset work. Some of our work cannot be done competitively at all by the offset process. Of course, you know that our

gets the job. And the buyer does not usually specify what process shall be used in printing so long as the quantity and other requirements indicated in his specifications are met by the printer.

Much more could be written about the price differentials in both processes. The subject is one of the liveliest possible interest in making arguments for or against either process, where production facilities of both can be used to advantage in doing jobs. Whatever saving is possible must be made in composition and presswork, for all other costs, excepting paper, are about the same in both processes. Offset printing permits the use of lighter-weight coarser-finish paper than is required for halftone jobs. The difference in cost on some jobs quite naturally will prove to be considerably in favor of offset.

#### ARGUMENT 8: Improvements already made and others planned, will make the letterpress process even more adaptable for use in jobs now done by the various other processes

The Neely Printing Company, Chicago, whose equipment and staff are organized for the finer presentations of letterpress, showed me some of the most beautiful examples that I have ever seen done from rubber plates. It occurred to me that, properly made and used, rubber plates enable letterpress printers to do on their regular flat-bed presses, the kind of work that requires masses of solid color suitable for



A spread from "The Golden Book of the 40 Club," in which type matter is printed two-color letterpress, with all illustrations executed in offset. The latter effected a saving on plates, permitted the use of cheaper paper, gave a matt and more photographic effect to the numerous pictures

methods are highly specialized because of the many years we have been in business. We began 'combination-form' printing forty years ago."

The interviewer learned that buyers of such cheap forms are not particular as to quality of printing or paper stock so long as the paper holds together long enough to convey information for temporary record purposes. Price, therefore, is the deciding factor with the buyer in determining who

If space permitted, I should like to insert the list price of offset plates—from one-color to six-color process plates—to show that the making of printing plates for offset is not so inexpensive as some men at present imagine.

In both processes, costs are costs, and producers who operate without adequate cost-accounting systems are like mariners sailing the briny deep without the aid of charts or compasses.

posters, hitherto conceded to be jobs for offset poster printers. Improvements in the production and use of rubber plates have helped letterpress printers.

Another improvement is that of deep-etched halftones which will enable letterpress printers to use rough paper of lighter weights for the printing pictorial reproductions of good quality.

Some needed improvements are being talked about. One has been suggested by

De Witt A. Patterson, general manager, The Rosenow Company, who is in the forefront studying comparative processes. He wants the photoengravers to develop some substitute for the unreliable wood base now used for halftones and zincs. He has already proposed to the photoengravers' association the idea of organizing a research agency, the purpose of which will be to improve letterpress printing.

**ARGUMENT 9: It is easier to get a good job done by letterpress than by the offset method**

Good offset printers are found, with few exceptions, only in the larger printing centers. Good letterpress printers are found everywhere—and there are many who are not so good.

Many men have rushed into offset printing—or planograph, a term now applied to the cheaper forms of one-color offset—without adequate knowledge or trained personnel, (see Page 29, THE INLAND PRINTER for May), but few of these can do offset colorwork.

On the other hand, medium-sized printing plants using letterpress, with their up-to-date well made presses capable of doing the closest register work, with the aid of their local photoengravers are now capable of competing with the largest colotype houses for the finest of color reproductions. Up to twenty years ago, process color printing was confined to a few large concerns in the big printing centers. It is because of the multiplicity of establishments in smaller communities doing process color work, that the colotype houses in the larger centers have so many idle flatbed presses. Most of these houses have added lithographic departments, and now, the offset printing business—that part of it doing its work in colors—is centered in big cities, except where specialty concerns choose to operate in smaller communities. The business of these bigger concerns is color printing by both processes. But the field of color printing by the letterpress process is still open to all printers in smaller communities who have the facilities and men to do the work, hence a good color job by letterpress can be more easily obtained than one by the offset process.

My guess is that letterpress printing does 75 per cent of all printing, while offset including the so-called planography, does about 15 to 20 per cent.

My conclusion, in view of all considerations, is that the letterpress process will continue for many years to come, and it doubtless will be heard from more and more as men using it awaken to a realization of the need for doing a good selling job individually and collectively.

## How Labor-Saving Machinery Affects Labor ★ ★ ★



### THE FALLACY:

That the Machine Age will make about 10,000,000 workers "permanently jobless."

### THE FACT:

Government records of 80 years prove that labor-saving machinery has steadily increased employment. In 1880 only 34% of the population were gainfully employed; in 1890, 37.2% were employed; in 1900, 38.3% were employed; in 1910, 41.5% were employed. And in 1930, nearly 49 million people were employed at the highest wages and shortest hours in all history.

Text and illustration of broadside issued by Crusaders of New England, New Haven, Connecticut

# WHEN YOU NEED COLOR TRY WALLPAPER

» SOMEWHERE I HAVE READ that the first requisite of a printed mailing piece is to compel attention. This has been hard enough to accomplish, although it has seemed that every conceivable idea has been tried; every color and grade of paper, every combination of ink and type and illustration, every range of beauty and of excellence, every shade of raucous and rasping offensiveness that tasteless ingenuity could contrive. Little seemed left in the

realm of surprise, especially an obvious, pleasant surprise that will get attention.

But the surprise is here, in no less a commodity than our ancient and steady friend—wallpaper. Wallpaper for covers, for folders, for broadsides.

Take, for example, the problem of a cover for the announcement of a new high-class product. The printed piece must adequately represent the character of the manufactured article, and thus the ques-

Howard Coggeshall of Utica, New York, is the printer who developed the improved use of wallpaper patterns shown and described in this article



## KENSINGTON



DIGNITY OF THIS BLACK, SILVER, AND WHITE COMBINATION SUGGESTS PRODUCTS OF QUALITY. THE CONVENTIONAL DESIGN WORKS ALMOST AS WELL WHEN INVERTED

tion of artwork and plates looms ominously at the outset. With a mailing list of 5,000, let us say, it is certain that good art, and good plates, and the printing of the plates in two, three, or four colors on good paper will make a distinct dent in the appropriation with which the creative printer has to work.

A little juggling is necessary. You can save some money on artwork, cut the number of colors, cheapen the text paper, skimp the size, and pare down on the illustrations inside. Even so the cover is going to run too high, and in any case you are not going to get the impressive mailing piece you had envisaged. The best you can do under the circumstances will be to send out "just another" mailing piece and curse the appropriation because it doesn't get the results you hoped for.

Here is where wallpaper comes into the picture. It will get attention. It is going to be used. It is impressive, and it is effective. It gives you all the color you can ask for. It is by no means a mere novelty, and it certainly is not a makeshift. It is a high-grade piece of goods and, if carefully chosen, will dignify the literature of any advertiser whose requirements come within the range of its possibilities. And, not the least of all, it is inexpensive.

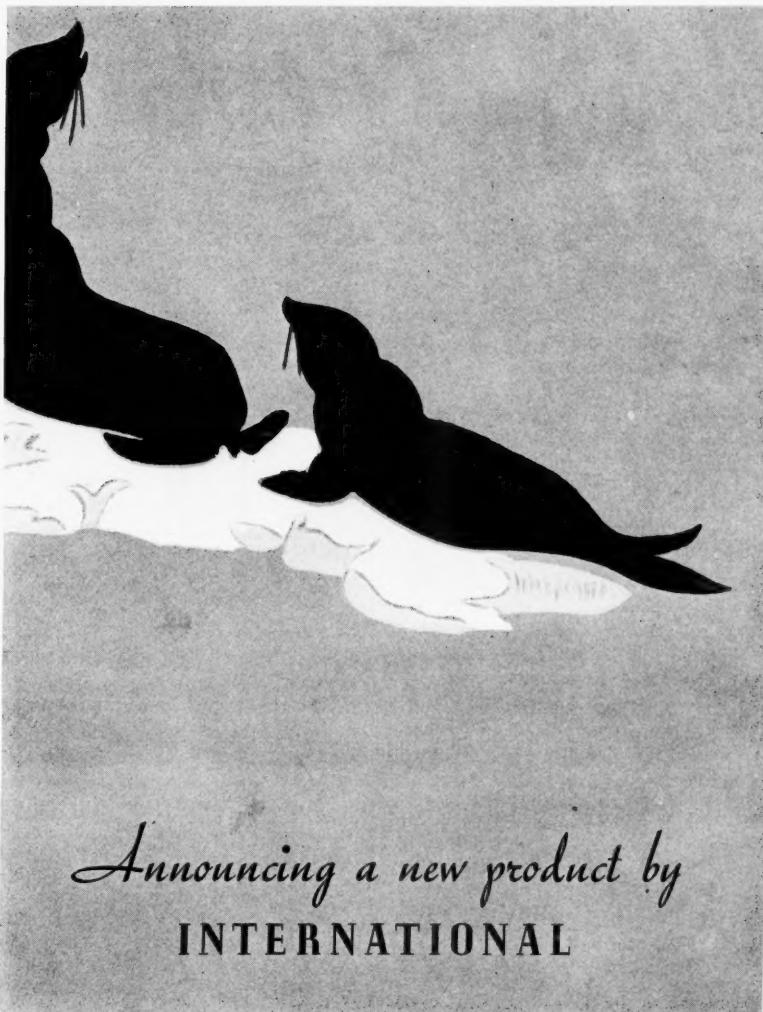
Almost every printer thinks of wallpaper in terms of bulk and roughness, but it may not occur to him that nearly every roll of wallpaper is completely overprinted in white, a tint, or shade, with the design put on over that—sometimes with as many as a dozen colors. To him, wallpaper is . . . just wallpaper. He will be interested to know that the base paper is made in a number of different grades and finishes, and in no less than eight different weights. The trade terms used are: 9-, 12-, 14-, 16-, 18-, 22-, and 35-ounce paper. A 9-ounce sheet is the equivalent of a 480-sheet ream of 24 by 36 38-pound antique. Thus an 18-ounce sheet would be the equivalent of 480 sheets of 24 by 36-76, or not far from an 80-pound antique stock.

# ORAND ART

The net widths of standard wallpapers (after trimming off the running edges) are 18 inches and 27½ inches. Since the folding of small flat pieces (where the message is carried on the reverse side of the wallpaper) will come with the grain, the paper will fold without difficulty. In the case of a French fold, or where any cross folding is necessary, an improvement in appearance can be made by scoring.

In making preparations for the use of wallpaper for a cover, the question of "repeats" is important, from the standpoint of economy. The term "repeat" in a wallpaper pattern is used by the manufacturer to designate the distance between a given point in a design to the same given point at which it next appears in a roll of wallpaper. Thus a repeat depends on the circumstances of the roll from which the paper is printed.

Repeats in wallpaper are established at 15, 18, 20, 22, and 24 inches. In order, therefore, to be assured of a full 8½ by 11 French-fold cover (flat size 17 by 22), it is best to use a pattern with a 24-inch repeat. This allows for ample trim on each end of the flat sheet before printing, and insures clean edges all around. If the cover can be trimmed slightly under the full 8½ by 11, then it is possible to use a pattern with a 22-inch repeat, and so on.



BLACK SEALS, TOUCHED WITH GRAY, CLIMB ON TO A WHITE ICE-FLOE, EDGED WITH PINK SHADOWS. BLACK TYPE LINES ARE PRINTED OVER A COOL SOLID AZURE BLUE

It does not necessarily follow that a 22-inch or a 15-inch repeat cannot be used on a 9 by 12 or other size of cover. Taking into consideration the repeat in a chosen pattern, the paper must be sheeted long enough to localize the design on the outside front after folding, and then cut to waste. But with a multiplicity of designs from which to select, and the flexibility of most mailing pieces, the matter of waste is not worth bringing up, except to explain that it is possible to go to almost any length, and to use almost any pattern, to attain a desired size of finished cover.

In some patterns, of course, like the modern stripes or certain all-over effects, no attention need be given to repeats.

The cover, after folding, is likely to show a little of the reverse side where the inner half of the sheet is forced out along the right edge, by its bulk, in the folding. This may be obviated by cutting the flat sheets oversize, and trimming to the finished size after folding. On particularly

nice jobs this is desirable, even though a little more time is required to trim the covers in small lifts.

It is impossible to localize the designs in such a way that given objects, such as are shown in the illustrations accompanying this article, will appear in almost exactly the same position on each sheet. The localizing of designs implies "sheeting" the wallpaper from rolls, which is done on a sheeting machine similar to that used in any paper mill. It is possible to sheet within  $\frac{1}{8}$ -inch tolerance, which is sufficient allowance for any design, since the white space is ample to carry the small amount of reading matter ordinarily used on an announcement cover, or for the use to which a wallpaper cover may be adapted.

The sheets are treated to bring them back to flatness, so that they are received in the pressroom in good condition for printing. The process of printing on the reverse side of the sheet is one of ordinary practice, and offers no complications on



## SILVERWARE FOR CHRISTMAS GIFTS

THE ATTRACTIVE DESIGN OF THIS COVER IS PRINTED IN SILVER, TWO SHADES OF RED, AND TWO BLUE TONES. THE VERTICAL STRIPES ARE SILVER ON A BACKGROUND OF WHITE, WITH SANS-SERIF TYPE IN BLACK



JAPANESE ART AND FIVE COLORS MAKE THIS FANTASTIC SPORTING GOODS COVER UNIQUE. A DIFFICULT "REPEAT" HAS BEEN SKILFULLY PLACED, BOTH FRONT AND BACK

either automatic or platen printing presses. It may be compared with the printing of any rough, antique-finish stock, except that because of its bulk and ink-absorbent qualities, a bit more ink may be required. Printing on the front, or pattern side, is also simple. Design and colors are already there and type only need be printed.



VENETIAN  
ARCHITECTURE  
PAINTING  
JACOPO SANSOVINO  
TITIAN VECELLO  
JACOPO TINTORETTO  
PAOLO VERONESE

LEFT: BLACK ON GOLD, WHITE TRIM OVER BUFF, BLUE BORDER. RIGHT: "SLEEP" CAPTION HUNG IN A CLUSTER OF SILVER STARS

It is quite surprising to enumerate the different uses to which wallpaper may be put in the advertising of merchandise. It is, of course, obvious that it can be used to advantage for home furnishings and equipment, all the way through the interior of the home, from decorations in the bathroom to the furnace in the basement. It applies to beds and bedding, to all the furniture and furnishings, to pictures and bric-a-brac, to rugs on the floor, to the radio, silverware, glassware, to all electric appliances, to window shades, and curtains.

Think of the endless list of uses to which it applies in the advertising of the dealer in antiques or objets d'art, the interior decorator, florist, upholsterer.

It lends itself to every article of women's and children's apparel, as well as to the beauty parlor, coffee shop, millinery store, dancing academy, and to other lines where wallpaper somewhere, in some way, either harmonizes with the idea, or touches it in design, environment, or background.

Imperial Paper and Color Corporation, of Glens Falls, New York, whose wallpaper patterns have already added color and beauty to a number of covers for high-class mailing pieces, has been giving some thought to this unexpected use of product. Its interest lies not so much in the sale of a few rolls of wallpaper—the outlet is trifling indeed—but it is intrigued by the thought that it is able to contribute to the advancement of the printing art.



New  
Sleeping Comfort  
FOSTER



# CALLS THE TURN

*An unusual success story*

***about a firm that for three generations has stayed in the front rank, largely because its management was among the first to adopt each important newly developed process***

» THIS IS JUST A STORY of how one well established firm decided to meet competitive conditions caused by modern developments in printing. For a number of years its salesmen saw order after order, or rather account after account, disappear because of the reluctance of its founders and their sons—and even the next generation—to deviate from their original methods of doing business, and then—

Now go on with the story. (Apologies to whoever started to use that sentence. This is a factual story with a moral.)

## CHAPTER I

Back in 1894, just after the world's Columbian Exposition, William P. Gunthorp and J. Latham Warren organized what is now known as the Gunthorp-Warren Printing Company, in Chicago. Plant facilities of the firm were increased from time to time on the basis that in order to succeed the "right" equipment to render the required service, efficiently and economically, must be maintained. During the first decade, the then modern cylinder presses were installed; also the "new" linotype machines. As a consequence of having up-to-date equipment, progressive sales methods, the maintenance of proper cost and other accounting systems, and other factors, the firm prospered.

## CHAPTER II

About the dawn of the new century, sons of the original Gunthorp reached the age when their thoughts turned to business and professions. One of them, Walter J. Gunthorp, who is now president and treasurer, had studied law at Northwestern University, had been admitted to the bar, and opened a law office. His father, a good salesman, induced the son to take a job in the printing office, for there was law printing to be done—briefs, law directories, and other legal documents—and technical knowledge such as the son possessed was very useful,—yes, essential—to render the required service to "clients" of the printing concern.

Just about that time, the "new-fangled" monotype keyboard and caster were being put on the market. Heads of the Gunthorp-Warren firm studied the new type-

setting method, and decided that it might aid in the production of railroad tariffs, which was then becoming an increasingly important part of the business done by the concern. Walter J.—the lawyer—became interested to the point where he went to headquarters of the aforesaid Monotype company, in Philadelphia, to get the facts in the case, and rendered an opinion that he should investigate further to the point of learning how to operate a keyboard and caster. His father granted permission.

Thus the present president of the company became one of the first, if not the first, monotype operator in Chicago, and the firm became one of the first to install the new typesetting method.

improved presses and other equipment were introduced, the same policies inaugurated by founders of the business were applied by the succeeding management, and the establishment was kept up-to-date. Customers were retained because the firm rendered improved services at fair prices. Its business grew in three main channels, with a department for legal printing, a second to handle railroad tariffs, and a third for advertising printing.

Time marched on, as it has a habit of doing. Old buildings had to come down, and so, four years ago, the landlord of the printing concern, namely, the Estate of Marshall Field, not wanting to lose a good tenant, arranged for removal of its grow-



Front of portfolio cover bearing booklets demonstrating offset printing on several kinds and colors of stock. The circular group of specimens is red, green being used for parts which appear dark

And because of the management's continued progressiveness, the Gunthorp-Warren Printing Company continued to prosper at its location in the heart of Chicago's down-town district.

## CHAPTER III

Changes took place in competitive conditions of the thriving metropolis. As

ing plant to another of the buildings, specifically, at 210 West Jackson boulevard, where the firm occupies 70,000 square feet of floor space.

Meanwhile more things were happening in the competitive field of printing. At the same time, the third generation of Gunthorps, and the second generation of Warrens, were getting into the business—

having finished courses arranged for them by certain college professors, and having been duly presented with their printed or engraved diplomas. Read on!

#### CHAPTER IV

"Dick" Gunthorp, one of the third generation, had been working on advertising printing accounts, while the Warrens—senior and junior—continued to major in tariff printing. He, and others who sold printing, saw some of their best accounts ebb away because of offset competition. Dick, though not a lawyer like his father, pleaded that something be done by the concern to meet the newer competition, by the installation of some offset equipment. But neither his father, nor the senior Warren—one of the two founders of the concern—felt inclined to look with much favor on Dick's pleadings; nor would they be convinced by arguments, because forsooth, they were asked to use other than the familiar letterpress process of printing.

Meanwhile, other concerns, organized to print tariffs by the planograph process were able to take away some of Warren's railroad accounts, and the railroad officials seemed to care little whether tariffs were printed from foundry type, slugs, monotype, or from photographs of typewritten copy. All the railroad men seemed to care about was to give information to the public in readable form as required by law—but with the least possible expenditure of money.

Dick Gunthorp apparently was losing his case, besides losing some of his advertising printing accounts.

#### CHAPTER V

For some years back, the Huebner-Bleistein Company, and the Directoplate Corporation were engaged in law-suits over patents in connection with photo-compositing equipment used in making plates for offset printing. Both of them were weakened by reason of the litigation. The Lanston Monotype Machine Company had been admired always—yes, almost revered by Gunthorp, senior,—lawyer, pioneer monotype operator, and chief executive of the concern. Lanston then began the production of composing equipment in the litho-

graphic field by acquiring both companies. This fact of Lanston's yielding to the point of entering a new field, so impressed the senior Gunthorp that he "reopened" the case of "Offset vs. Letterpress," and Dick re-argued his case and won.

Trial offset equipment was installed, and an auxiliary company was organized. Additional equipment was installed, so that the firm now has five Harris offset

is an example of the wisdom of organizing properly for each type of work to be done, so that the operations of no department will interfere with those of another. With the exception of the office, bindery, and shipping requirements of the business, the various departments could well be separate and distinct institutions, and doubtless, in the working out of this plan, the firm thus insured itself against the elements that bring about failure in many establishments in which efforts are made to mix various kinds of printing operations on the same floor, and frequently in the same room.

#### WHAT YOU CAN DO WITH NEW OFFSET

**T**here is really no limit to the possibilities of this remarkable method of printing. Let your imagination fly in planning your next job! What has heretofore stumped you from a cost standpoint or from impracticability, possibly can as a matter of course be done offset . . . and save you money in the bargain. From the simplest letter to a most attractive broadside, offset will do the job. Remember, you buy no engravings. Our presses are fast . . . on jobs that demand it, overnight service is possible. Think of what a saving there can be to you . . . both in time and money! You will make no mistake in considering offset seriously for your next job. Try the Gunthorp-Warren way for real results.

Wesley Boenam Photo



Front of demonstration booklet, the text of which is worth reading. Gunthorp-Warren ability is demonstrated by the way the portrait reproduces in this halftone plate

presses, a complete platemaking department, copy-writing stenographers, special typesetters (who use foundry type, linotype, monotype), proofers, artists, illustrators, and every other type of operator and device required for the proper operation of a modern offset printing establishment. The space required for all special offset equipment and personnel is about 10,000 square feet on a separate floor of the 70,000 feet that are occupied by the whole establishment.

Let it be remembered by readers that each department of the firm is a self-contained organization; the job department, the law-brief printing department, the letterpress tariff department, and the newly developed (within the past two years) offset department. The whole establishment

function as well as it does now. That would be a story in itself, and would involve the selection and training of personnel and much experimentation.

This story was designed primarily to convey the information of why and how one old-time successful printing company, almost wedded to the letterpress process, again put itself in the forefront of its competitive field, by adding a complete offset department and training a competent staff that is fully capable of operating it.

#### CHAPTER VII

This new progressive step has been well advertised. The firm issued a portfolio of offset printing specimens under the general caption, "What You Can Do with New Offset."

These specimens were printed on twelve kinds and colors of paper. Each consists of a 16-page booklet, 8 by 10½ inches in over-all size.

Very rough paper stock, besides coated stock, was used to demonstrate the adaptability of the process.

Various effects were shown. Pictures which would ordinarily require halftones, were printed, as well as line drawings, and in some cases with effects usually produced by the use of wood cuts.

"We, in the offset process, can do many things not possible in letterpress," reads one bit of copy, under the heading "Many attractive effects are possible." The copy continues: "Double printing, color plates, tint blocks, blow-ups, difficult stocks to print on, overnight deliveries on orders where ordinarily the engravings would hold you up several days—all these are possible. You need furnish no line engravings, nor is there any charge on our part for reproducing the line drawings in your work. In offset, the halftone screening of pictures may be accomplished at a saving of approximately two-thirds the cost of engravings! This conception of offset is new . . . and to the man with imagination, possibilities are endless. When you are ready to buy your next printed piece, let our representative advise you by what method it should be done. He is qualified as he sells both letterpress and offset. Let him show you further samples of work by the offset process."

Another piece of copy reads: "There is really no limit to the possibilities of this remarkable method of printing. Let your imagination fly in planning your next job! What has heretofore stumped you from a cost standpoint or from impracticability, possibly can as a matter of course be done offset . . . and save you money in the bargain. From the simplest letter to a most attractive broadside, offset will do the job. Remember, you buy no engravings. Our presses are fast . . . on jobs that demand it, overnight service is possible. Think of what a saving there can be to you . . . both in time and money! You will make no mistake in considering offset seriously for your next job. Try the Gunthorp-Warren way for real results."

Moral: If there is a moral to this story, the reader will have to frame it without aid from the author.

★ ★

### Likes Fine Color Samples

I have read *THE INLAND PRINTER*, month after month, and marveled at its beautiful color samples, specimens, and its excellent typography. It is truly a great magazine. **EMANUEL KAY**, The Broadway Printing Service, Brooklyn, New York.

# Wishes "Salesmen" Would Sell

Buyer tells of misfits he has met, and how they force up both the cost of getting orders and price to consumers

By LEO COX

» » SCORES OF SALESmen come into my office almost every day, eager (in varying degrees) "for an order"—as if orders grew like the golden apples in the guarded garden of legend. While their methods of approach differ on the surface, from the over-confident presentation of exaggerated business cards to an apologetic slipping of a grimy printed pasteboard under my nose, their main defects are the same.

They show, for the most part, a deplorable lack of knowledge or even of interest in their work, in their plant, and of what it is capable of doing.

What is it they lack? I said they lacked knowledge of their stuff. But, no, it's deeper than that—it's a lack of imagination. Do they, I wonder, as they tilt their lances at the buyer's windmill, try to visualize the buyer's mind—their own mind—in the buyer's chair?

Do they ever ask themselves: "Why should he give me an order? He has his own printers who have worked with him for years. What is it my firm can give him for the same money he cannot buy elsewhere?" The answer, unfortunately, is too often in the negative.

The tactics of these gentlemen vary, as I've said. They are often amusing, sometimes boring and banal, and they are also unprofitable. There is the chap—you'd be surprised how many of him there are—who may have called on a buyer once or twice in the past few months, but who apparently disdains an introduction as he enters the buyer's office. Such a shining light will often chat cheerfully for ten minutes, if allowed, without once revealing his identity.

I shall cherish the memory of one such knight of the grip who always seemed to be traveling "incognito." Even when he first swam into my ken one busy forenoon, he assumed that I knew his name, business, and size of his collar. Being busy, I didn't ask for this information, thinking it might slip out any time. But as the interview (if you could call it that) went on, it became clear that I was not to be privileged to know who my visitor was, nor what his visit portended. He called several times. At first astonished at this reticence over his identity, I became mildly intrigued wondering whether each succeeding call would break the spell. Finally he ceased coming. I suspect that he and perhaps his

mythical plant vanished, possibly somewhere into the stratosphere.

You may think that man was a nut, an exception. Not at all. Plenty of salesmen still call on prospects, expecting them to recall the details of their first visit months ago. And it's embarrassing for the buyer, after a few minutes of rather one-sided banter, to have to ask bluntly, "Who the devil are you, anyway, and what are you selling, or what do you want?" Have buyers bad memories? Perhaps. But it's not surprising when you figure how many salesmen (and others) a buyer must see in the course of a year.

Then there is the salesman who, calling on the buyer for the first time, has tried to follow instructions in "Sales Manual Number Nine." This Johnny finds out the hobby or weakness or what-like-you of the buyer, swats it up a little, and springs this suddenly acquired knowledge of his on the buyer. This chap balks at nothing—he ranges readily from polo to poetry.

It may work on some buyers—at first. If these artists went a little further, they might spring on him a little knowledge of the buyer's business. This doesn't seem to occur to many, however.

Then there's the man who seems to think that the world owes him and his plant an order, apparently for the sole reason that he is in the printing business and can turn out good printing. These fellows sometimes carry samples with them, which is a step in the right direction.

"Give me a trial," says he, "and I'll show you what real service is, away ahead of what you're getting now."

There's the cut-price man, the chap who runs the other printer down, the order-taker for the big shot who owns his press (with powerful newspaper attached), the curious individual who tells the prospective buyer just how bad his printed matter is and how it can be improved. Finally, there is the lad who puts his head in the door and asks, anxiously, "Suppose you don't want any printing today?"

Whose fault is it? Is it the employers'? Perhaps. But, for myself, I think that the responsibility for such slovenly salesmanship rests upon the shoulders of the buyer. He is not critical enough. Sometimes he's as bad as the salesman—he doesn't know his own job, and lets the so-called seller get away with it.

Certain is it that if department-store customers were really good buyers and demanded intelligent service, they would eventually get it. But they rarely do. They patiently accept evidences of inattention, courtesy, and ignorance on the part of sales clerks. Perhaps they are fooled by all the tall "service" talk of the advertisements and the sales literature. More likely they are just poor buyers. Hence the truths which justify publication of such unique works as "100 Million Guinea-Pigs."

And so with printing buyers. Maybe they are too busy. But if they insisted on plain, alert business sense from their sales visitors, the laws of evolution would work more quickly than they do at present, in eliminating the unfit from among the sellers of printing.

If you could get the buyer alone on the subject, he would confess: "Give me the salesman who introduces himself properly, shows an intensive and practical knowledge of his business, and something of my own, has pity on my time, and manages to make me suspect that he and his firm could actually contribute something no one else could to my problems and perhaps save us time and money. A pleasant fellow, too, reliable in his promises, and knowing everything reasonable about his firm and what it can do. He is in close touch with the key men in his plant and can soon give me accurate information about what he doesn't know himself.

Is that asking too much of a salesman? Maybe it is. But I venture to say that most of the worthwhile business is being garnered by just that type of salesman!

★ ★

### Expect the Wastebasket

"You can't sell me on direct-mail advertising," the general manager said. "Nineteen-tenths of it goes into the wastebasket."

"You're wrong," retorted the advertising manager. "At least 99 per cent of it goes into the wastebasket. You don't keep the broadsides and folders that come to your desk, no more than you clip and file the newspaper and magazine advertisements you read. Advertisers who know the value of direct mail expect their mailing pieces to end up in the wastebasket. Their problem is not how to keep them out, but how to make them register before they go into the basket."

The advertising manager was right. Few advertisements do anything more than create an impression. The same with salesmen. The impressions left are favorable or unfavorable. If the advertising is properly planned and executed, and if the salesman is a real salesman selling a worthy product, they both will register favorably.—*The Battle Axe*.

## Prison Paper is Set by Hand and Printed on Proof Press

»»» WITH STRICTLY internal circulation, and editorial matter often signed only by the contributor's "number," there are few more anonymous or esoteric publications than the ones published within prison walls. Yet the number of prison papers is growing and they are becoming a recognized part of the educational work of these institutions. They awaken interest in printing and are even developing talent, as shown by the writing of "23104" in *Good Words*, published in the United States Penitentiary at Atlanta, who plans to try his hand as an author when released.

Knowledge of the production methods on a prison paper will interest printers because they are so entirely different from anything encountered in commercial work. Let us take, for example, the *Keystone*, Volume 1, Number 1, of which circulated through the cell blocks of Western State Penitentiary, Pittsburgh, in October, 1934. Its coloring, editorial content, and artwork were vigorous but crude. It was breezy, as indicated by the illustrated verse that invited readers to "Help feed your little brat." Since then it has become more dignified and attractive. It is 6 by 9 inches in size. Each issue contains from twelve to sixteen inside pages and a two- or a three-color cover that is printed from hand-engraved linoleum blocks. Then the 1,200 copies are run off by hand on a Vandercook proof press, installed by R. G. Borron, of the American Type Founders Sales Corporation.

"One of our biggest problems," says A. N. Dunsmore, educational director of the institution, "is to find sufficient work for the men. Printing the magazine gives an opportunity for just that many more men to do something they enjoy doing, and helps make the hours spent in confinement more bearable.

"An examination of our records indicates that we have no practical, experienced printers among our inmates. No member of the publication staff had previous experience in writing for publication. The men who have been producing the linoleum cuts had no previous training in commercial art.

"We believe that the members of the publication staff are benefited by this training. There is no reason why they should not be able to make practical use of this knowledge when they leave us.



Front cover, printed in two shades of blue on white paper, from linoleum blocks, engraved by a prison inmate without previous art training. Registered and printed by hand on a proof press

"The man who does the engraving work spends an average of three hours a day on work for the magazine, and the other part of the day is spent as a clerk in one of the shops. The editor, pressman, and two typesetters are assigned to the magazine as full-time men. A total of five men work on the paper, either as full- or part-time men. The work on the paper is all done by hand, with minimum equipment.

"The reaction of our readers has been favorable. The men enjoy seeing their nicknames in print, particularly those who take part in our athletic activities. The issuing of the publication is eagerly awaited, and many favorable comments come to us concerning the articles. On the other hand, we hear some unfavorable comments by the inmates. Mail boxes, labeled *Keystone*, are placed in various locations throughout the institution where the inmates may deposit articles for publication."

R. O. Vandercook of Vandercook and Sons, Chicago, has taken a personal interest in the paper because it teaches printing, which he looks upon as a most beneficial hobby. He says, "The *Keystone* shows that great care has been used in its production, and it shows a striving for perfection. The highly skilled printer will, of course, criticize some of its technic, but that can be acquired by study and practice."

# IDEA OF GANG PRINTING WINS CONVERTS

By EDWARD T. MILLER

» REDUCED BUDGETS have forced many quantity buyers of printing to inquire into ways of reducing their unit costs. They know that printers for years have made savings by "ganging forms," and, by working closely with their printers, these buyers have acquired a considerable knowledge of gang printing, its limitations, and its possible economies.

Doubling of forms to obtain quantity production at reduced costs has been a common practice with all types of printers since the advent of the larger-sized presses. Indeed the advantages of "ganging" was originally responsible for increasing the bed sizes of cylinder presses. Book and magazine printers, label printers, and form printers, for many years have known that much of their competition depended on the sizes of cylinder beds—the fellow who had the larger beds claimed the ability to make the most favorable price.

But that development had to do largely with the duplication or multiplication of *identical* pages, labels, or stationery forms in the same press form or work sheet. The idea of introducing elements of *different* composition and size into the form, and possibly for different customers, is of more recent origin. It is a phase of gang printing in which some printers have been very successful; and by which some buyers have made many savings. Since the buyer learned the trick of ganging printing from the printer himself, he is hardly to be blamed for wanting to profit by it.

Years ago label manufacturers virtually announced to the large buyers of labels that they would run large sheets in three standard colors of red, yellow, and blue, or in these three colors with black added, or in these four with bronze added. By

ganging label electrotypes of different sizes, and different brands, and even of different customers, labels in all the varying degrees of these colors and sizes are produced at greatly reduced prices a thousand. But there are drawbacks to this plan. Delivery can be made only at a distant date; only standard colors and their varying combinations can be produced; paper stock is of the same substance, quality, and weight for every label in the sheet, and for

each customer. But since the few restrictions rarely are of a serious nature, millions of dollars' worth of labels have been produced each year by this plan of gang printing.

There have been a number of outstanding examples of stationery printers who gradually developed ganged letter- and note-heads for different customers, and have built up considerable business of this character by mail and over the stationery counters of department stores. In the guise of "printing engineers" some of them have been clever enough

to invade the general offices of large corporations. Here they have succeeded in surveying the stationery needs, and have inaugurated their system of standardized forms, based entirely on the principle of ganging forms on a few standard sizes and grades of paper, and printing them at one time. Not only did these engineers demonstrate that they were clever salesmen, but they put their proposition across and actually accomplished substantial savings for the buyers. In many cases their own compensation depended on the savings they made. Many printers who make a specialty of systematizing and printing form stationery have employed this practice.

In more recent years there has developed the gang printing of advertising lit-

The profits of gang printing will be enjoyed by those who best understand both its advantages and its limitations. Here is a review of its development, economies, and uses

erature, both in black and in colors, on standard paper, and for more than one buyer at a time. Here again are claimed the same economies. While the composition, engraving, and electrotyping expenses may be the same as for the "individual" run, the saving really comes in the press-work and certain bindery operations.

It must be understood, however, that the buyer of gang-printed advertising literature cannot be choicy regarding size, paper, and colors—he must take the standards offered by the printer.

"Rugged individualism" is no part of gang printing. What you get is "run-of-mine"—"one of the herd." If the buyer is willing to sacrifice his own ideas of how he would like to have a particular label, form, or advertising piece appear, and finds he can get a good piece of printing "in gang" to answer his purposes and secure the results he seeks, then he will find real advantages in standardization. He will save on the unit price and on the entire bill. Commerce and industry are entitled to these savings; they need them, and may be expected to seek them. Printers cannot ignore customer needs and desires. It is better business to meet them and satisfy them.

But the gang printer does not have matters all his own way. There are limitations to his methods. Important factors have modified hitherto competitive advantages. First, there has been the depression, bringing about hand-to-mouth buying—smaller quantities which do not lend themselves to ganging economically. Second, the introduction of the rapid small-size automatic presses, considerably reducing the advantages of large slow-running cylinders with multiple or gang forms. The high hour cost of the large machines rapidly runs up the aggregate costs to a point that is often higher than the total cost of the automatics, whose hour costs are considerably lower. The printer with small automatics, running at higher speeds, often finds he can compete with the gang printer. Careful calculation, accurate estimating of both



Not every printer who has a "bad" reputation with his competitors is necessarily a price cutter. Perhaps he is a specialist who has cut production costs, and not his price. He may sell for "less" but he gets a profit

methods, is often found to favor small fast machines. What once appeared to be a cinch in competition, now often turns out to be a checkmate.

One printing engineer reminds us that frequently a mistake is made when planning gang work by duplicating the same composition so many times that the duplicate composition costs become greater than the savings made in press impressions. Another mistake is sometimes made by arranging such large gangs for short press-runs that lockup and makeready charges become excessive. Just when to begin ganging is a matter that has to be worked out largely by the individual printer. He must give consideration to the peculiar conditions surrounding his business and plant. One rule that may be helpful is that gang sheets of stationery forms calling for only 5,000 impressions or less ordinarily should

each job that is to go into the gang sheet should be kept separate so that they can be allocated to that particular unit.

For illustration, let us take a sheet measuring 22 by 34 inches, of which 20,000 press impressions are to be run, with four separate "elements" or jobs (whether they be label, stationery forms, single pages, advertising folders, or what have you). Each has its own size and calls for different quantities of the completed work. In Table I, accompanying this article, we have considered the element or job to be a label, of which there are four different kinds. The first one is  $4\frac{1}{4}$  by 11 inches, of which 160,000 are required by the buyer. To obtain that many labels in a run of 20,000 sheets, this label would have to be run 8-up. It would occupy 374 square inches of the 748 square-inch area of the entire sheet, or 50 per cent. Calculations of the

Label	Quantity Required	Size and Number—Up		Area		Comp. Cost and Profit	Production Price	Total Price	Price Each 1,000
		Sq. In.	%	Sq. In.	%				
1	160,000	$4\frac{1}{4} \times 11$	8-up	374	50	1 one	\$120.20	\$120.20	.75 $\frac{1}{8}$
2	80,000	$4\frac{1}{4} \times 5\frac{1}{2}$	4-up	93 $\frac{1}{2}$	12 $\frac{1}{2}$	\$10.00	30.05	40.05	.50
3	80,000	$2\frac{3}{4} \times 8\frac{1}{2}$	4-up	93 $\frac{1}{2}$	12 $\frac{1}{2}$	15.00	30.05	45.05	.56 $\frac{3}{4}$
4	60,000	$5\frac{2}{3} \times 11$	3-up	187	25	9.60	60.10	69.70	1.16 $\frac{1}{6}$
	380,000			748	100	\$34.60	\$240.40	\$275.00	

TABLE I—Showing manner in which various elements in a gang sheet are priced

not be larger than 12 by 19 inches. Those calling for 10,000 impressions or less should not be larger than 22 by 24 inches. In label printing the run should be at least 5,000 sheets of not less than 38 by 50 inches. In gang advertising forms the run should be not less than 5,000 sheets, the size of the sheet depending on size of the units making up the form.\*

One advantage of gang printing, seemingly impossible for most other kinds, is that price lists covering size, paper, color of ink, and the like, can be furnished to customers. Such price lists give rates for gang printing of standard sheet sizes. The prices include ordinary composition, lockup, makeready, running time, cutting, and wrapping. Supplementary rate tables for bindery and special operations also are furnished. All price lists are very specific as to the conditions under which gang printing is done, so that no misunderstanding may occur. Samples of standard paper and standard ink colors are furnished.

When making a price list, the printer must estimate very carefully the total price at which he wants to sell a gang sheet—the composition charges, the lockup and makeready charges, paper and ink, press running time, and bindery operations. The composition, engravings, and electros for

other three elements or jobs are made in the same manner.

Composition and plate costs of the entire form total \$34.60, allocated as follows: No charge to label Number One, because the customer furnished the plates; \$10 to label Number Two for additional plates; \$15 to label Number Three for composition and plates; \$9.60 to label Number Four for additional plates.

The production cost (paper, ink, press-work, and cutting) amounts to \$240.40, which, in the table, is shown to be apportioned to each label according to the percentage its area bears to the entire area of the sheet. When composition and plate costs are added to these production costs, the sums show total cost of each label. Dividing the totals by the number printed we have the cost a thousand of each label.

No matter how much the "individualistic printer" may rave about the "cut-rate gang printer," that individual is bound to remain in the market so long as he can present to the buyer economic advantages in return for any sacrifices in "individualism" he is willing to make in order to secure lower unit prices. This is no new condition in the industry. It has existed for years. To sell the buyer "rugged individualism" in printing is still the task of the "individualistic printer." On how skilful he may be in pointing out the differences and disadvantages, depends his success.

\* See "A Method of Planning Combination Press Runs to Best Advantage," Page 77, THE INLAND PRINTER for July, 1929.

## It's Duck Time Again

With the coming of the duck season it is again the pleasure of THE INLAND PRINTER to present a reproduction of a "ducky" duck cover from *The Rotarian*, magazine of Rotary International.

The original of "Ducks Take Wing," shown on the opposite page, was painted for the current issue of *The Rotarian* by Lynn Bogue Hunt, of New York, one of the country's leading animal artists. It was reproduced from four-color process plates.

Printers will be especially interested in noting the soft effect made possible by stippling. In this way the picture has been made highly desirable for framing.

Additional reprints of this attractive cover, without the date line and masthead, may be had for framing by writing directly to THE INLAND PRINTER (see announcement elsewhere in this issue).

The popularity of this type of cover may be judged by the fact that in 1933 a small back-book announcement ran in *The Rotarian* and brought requests that exhausted a supply of 1,500 similar reprints at ten cents each. Some might call this evidence of reader interest.

Although *The Rotarian* is an organization publication, most of its sixty-four pages are each month devoted to articles of general interest to the business and professional man. Prominent business men and well known authors write for it, and leading artists illustrate it. Its timely articles and editorials on current business, social, and on international questions are widely commented upon in newspapers and in magazines throughout the United States and Canada. For two years a Spanish edition with 7,000 circulation has been published. Since *The Rotarian* has been indexed in *Reader's Guide to Periodical Literature*, it is becoming a popular reference publication.

A reflection of the trend toward better business conditions is seen in a nine thousand increase in circulation during the last twelve months, giving to *The Rotarian* a total net (ABC) of 126,000.

The bulk of *The Rotarian's* circulation is drawn from the United States and Canada, although it now has subscribers in each of some seventy countries where there are Rotary clubs.

Next January *The Rotarian* will celebrate its silver anniversary. In the twenty-five years that it has served as the official publication of Rotary International, more than one million dollars worth of advertising has appeared in its columns.

Chiefly responsible for the production of this magazine are Leland D. Case, editor; Paul Teetor, assistant editor, and Harvey C. Kendall, who is both business and advertising manager.

# *The ROTARIAN*



*October  
1935*



## “DUCKS TAKE WING”

*By Lynn Bogue Hunt, New York City*

Printed by the W. F. Hall Printing Company, Chicago, from four-color process plates made by Barnes-Crosby Company, Chicago, and used for cover of *The Rotarian*, official publication of Rotary International, Chicago.



# PRINTING AROUND THE WORLD

## Printing in Japan

• According to a census recently published by the Japanese minister of commerce and industry, there are 2,988 printing establishments in Japan, employing 52,352 people. There are recorded 2,647 small printing plants with from 5 to 30 employees (the average is 9); 275 medium-size shops with from 30 to 100 employees (average, 48); 44 large shops with from 100 to 200 employees (average, 137); and 22 large industrial printing plants each with more than 200 employees (average, 405).

## William Morris Memorial

• The historical house of William Morris, at Bexley Heath, Kent, is threatened for destruction by development schemes, unless the efforts now being made to preserve it for future generations are successful. Admirers of William Morris and his great work may send donations to "Red House Fund," c/o National Trust, 7, Buckingham Palace Gardens, S.W. 1, London.

## British Printers Aid Advertising

• In order to encourage the advertising of British printed products, the British Federation of Master Printers has a special publicity and selling committee directing cooperative efforts to increase the use of printed products. At a recent meeting this committee decided to have an annual national competition for modern advertising layout.

## Swedish Printers Visit England

• By saving a few pennies every week during a three-year period while studying in the master schools of their own country, some twenty-five young Swedish master printers saved enough for an interesting educational trip to England.

## Handbook on Offset

• The *Deutscher Drucker*, Berlin, S.W. 61, recently published a splendid volume dealing in detail with all elementary, as well as technical subjects on photolitho offset. Many fine examples of color reproduction make the book in itself a valuable presentation, even though the volume needs translation for American readers.

## Against the "Bedroom Printshop"

• German master printers are receiving the assistance of outside organizations in their campaign against the "bedroom printshop," with its price-cutting and inferior work. All state and local governments, industry, and commerce are being urged not to establish new private printing plants at present, in order to keep unemployment down.

## Flying Printing Press

• A foreign news correspondent of the *British Printer* relays the news that each of the sixteen monster airplanes which are under construction to replace the famous "Maxim Gorki" will carry a printing press.

## Set Wage Scales by Living Costs

• A wage agreement between Iceland's master printers and their employees specifies that wage scales are to be adjusted periodically to the exact price level of prevailing living costs as established by the statistical divisions of the

At a recent convention of the German master printers, held in the old city of Heidelberg, Paul Gloeckner, manufacturer of the Mercedes Speedpress, demonstrated a new letterpress process that aroused the greatest interest among the 1,500 master printers present. The process is an invention of Karl Schneider, a printer of Kaiserslautern. It might be called either vacuum printing, or a direct dry-offset process.

Information on this sensational invention, upon which world-wide patents are now being registered, arrived just as this issue of **THE INLAND PRINTER** was going to press. A further description of the invention will follow.

government. After a recent rise in prices of commodities the following scales were established: typesetting machine operators 103.60 crowns; pressmen and compositors 86.50 crowns; assisting personnel 45.25; common labor 15.10 (100 crowns are about \$20). The Icelandic apprenticeship period lasts five years. In the fifth year the young printers receive wages of 60.35 crowns a week.

## High-Speed Stamps

• Among the two hundred distinct varieties of Silver Jubilee Commemoration stamps issued throughout the British Empire, about 1,000,000,000 stamps in four smaller denominations were printed on rotary presses capable of producing 15,000,000 each a day. No little progress during these 95 years since "Penny Blacks," the first adhesive-backed stamps for postal use, were printed on hand presses at a rate of 41,600 stamps a day.

## Ask More Even Book Production

• A lively discussion for a more permanent all-year-round book production program has arisen in some Central European countries, so that book dealers will not be overloaded with the usual Christmas rush of new editions. This movement is being supported by the trade press, book dealers, as well as the printers.

## An Exhibition of Printed Curiosities

• The clubrooms of foreign correspondents in Brussels, Belgium, house a new and permanent exhibition of unusual interest and value not only to newspaper men but to printers as well. Among the rarities and curiosities of ancient and historical newspapers are a copy of *Military News* from the battle-fields of Charles VIII of France (1493); also the famous *Strassburg News* of 1609. A curiosity is a Parisian newspaper printed on linen (because of too high taxation of paper). These "linen news-sheets" were again sold as handkerchiefs during an epidemic of the flu. Unusual also are the newspapers produced in insane asylums. The editors and printers of these sheets were all insane and their products are of rare interest. Among the largest newspapers is one from the department of education in Mexico. It is over 9 feet long and 6 feet wide (page size) and was printed for Mexican villages for public reading.

## Patent for Registering on Rotary Presses

• In the *Caxton Magazine* patent Number 426,687, by C. W. Swift, of Mount Eden, Auckland, New Zealand, was recently announced. It is an invention for the adaptation of a new kind of rotary press cylinders made so that stereotype plates can be adjusted on the press both circumferentially and longitudinally. When printing color forms, correct register can be obtained in this way without removing, cutting, filing, or packing the plates. With more and more color-work being introduced into newspaper work, this invention may eventually be of great importance to publishers.

## Many Living Languages

• The grand total of languages, living and dead, has been compiled by the French Academy of Science. No less than 6,760 have been used since the beginning of man. Of these there are 2,796 languages spoken today. The most widely spoken language today is English; then German and Russian; Spanish, French, and Italian. This classification does not include the Asiatic languages.

## Furniture for Diagonal Composition

• The old type foundry of the Klingspor Brothers, Offenbach, Germany, is bringing out a new kind of practical furniture for diagonal composition, which is so popular in certain treatments of modern typography. Compared with the old method of hot-lead or wet-paper spacing this new furniture is a great time saver for the compositor and pressman.

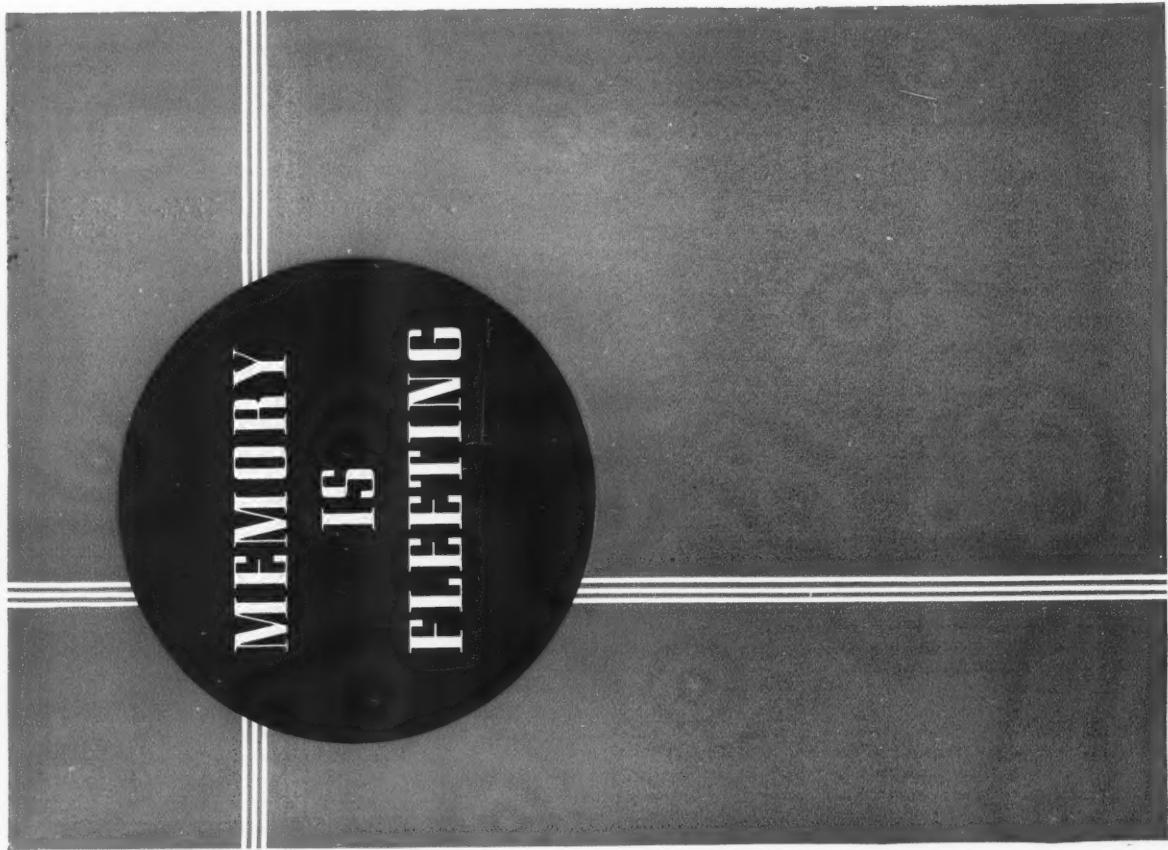
## Against Enlargement of G.P.O.

• The finance commission of the French chambers has killed large appropriations for the acquisition of new machines in the "Imprimerie Nationale" (government printing office), on the ground that all government printing activities should be restricted in favor of private business.

Specific suggestions regarding the type of mailing campaign best calculated to keep alive in the minds of customers the advantages you offer them, will be gladly submitted on request—with no obligation.



**LORELL PRESS**  
628 Lincoln Street, Medford, Illinois



"I will bear your concern in mind" said the prospect for your merchandise or service" when I am next in the market." And this statement was made in all sincerity.

Can you rely on that promise? Or is human memory so short that when the time comes to buy, the chances are that he or she will have forgotten all about you and your organization and the promise that was so lightly and yet sincerely made.

Many successful business men have reached the conclusion that the average memory is fleeting indeed. So

they depend on no promises that they will be "borne in mind" but assume themselves responsibility for seeing that customers and prospects do not forget them.

You can "tickle" that fleeting memory and bring your goods or your service frequently to the attention of customers, present or prospective, by regular mailings of printed pieces—folders, blotters, post cards, envelope enclosures, and so forth.

You will find the cost moderate and the insurance against lapse of memory by customers well worth it.

# The Proofroom

Questions pertaining to proofreading are solicited and will be answered in this department. Replies, however, cannot be made by mail.

By Edward N. Jeall

## Don't Stand for Bad Proofs!

The boy at the proof press must be sick, or in love, or sumpin'. He has been putting some mighty bad proofs on the hook of late. He doesn't bother to get the ink on right. He lets the paper slip up and fold over. He is careless and slipshod. And of course when I read those proofs, I am simply up against it. How can I okay what I can't read? What's the answer, pul-lease?—Michigan.

The answer is, no reader has to stand for anything like that. Perhaps you have refrained from putting in a kick for fear the boy might suffer. But that would be a case of mistaken sympathy. You should try speaking to the boy. If he is worth his salt, he will take the tip and reform. If he doesn't do that, he simply has no call at all to be on that job.

If a friendly word to the boy doesn't prove effective, speak to the foreman. He will settle the thing. You may dislike to do this, but not only is self-preservation the first law of nature—it is an act of mistaken kindness to let the boy go ahead and defer the inevitable ultimate consequences. Remember, the reader has a right—and also a duty—to insist on good proofs. How else can he do good work?

## From the City Room

Although I am not a proofreader, I see your department frequently, and am much interested in your answers to queries. They seem commonsensy. I am a young reporter, and recently was "called" for writing "He claimed he was in another city the night the crime was committed." Lots of better writers than I am use the word that way. Is it so bad?—Maryland.

It certainly isn't good. It is not accurate English. It is true this misuse of the word is widespread, but that doesn't make it right. You claim a thing; lay claim to it. You assert a fact, declare or maintain it.

## Crisscross Marginal Lines

What is the best way to mark a proof—I mean, so as to hook up the reader's marks with the type to be corrected?—Ohio.

In the old days of "sticking" type by hand, letter by letter, it was considered best to run the marks of correction straight out on the line-level. But nowadays that is considered fussy by many readers. A further factor in this change of view (in addition, that is, to the change wrought by introduction and general use of the type-

setting machine), is, I think, the habit engendered by long years of high costs, in saving paper. Proofs are run on slips so narrow the reader simply has to spread out his marks, especially, of course, where the proofs are more than ordinarily "dirty."

The custom now is to connect the wrong type with the marginal correction by pencilled lines. This is all right—so long as the lines do not crisscross too much; they ought not to crisscross at all. The compositor sometimes needs to be a geometri-cian in order to solve the design.

There is no "system" to be ordered or followed. The surest, clearest method is the best; that is, the way that makes cor-rection of the type easiest and least apt to go wrong.

## A COPY SUGGESTION

### Why...

does one of your prospective customers buy your poultry? . . . or your refrigerators . . . or wrenches? There must be a reason why your own prod-uct or services should be his choice over all others. Feed the facts of your business to all you prospects, well illus-trated and well printed. Use natural colors, when possible. The extra time and expense devoted to your message may tip the scales in your favor when decisions are made.

There are many forms to use in feeding your story to the prospect, ranging from the busy little envelope stuffer to a more pretentious circular or catalog. It's our job to help you adapt your message to the market you aim to reach, and also adapt its cost to your pocketbook.

★

The Davis Press of Worcester, Massachu-setts, used poultry pictures with this copy

## "Suit" and "Suite"

What is the difference between "suit" and "suite"?—Nevada.

Broadly, the former term is commonly applied to smaller objects; the latter, to larger ones. Thus we speak of a suit of cards, a suit of clothes; a suite of rooms, a suite of furniture.

## Mister, Can You Spare—

Please give me some help. I just simply can't make head or tail out of compounding. Sometimes I see "worthwhile," sometimes "worth while," and then again, "worth-while." What is the rule, and how should I differentiate in using these forms?—Nebraska.

Mister, can you spare a dime's worth of advice? Sure—and here it is: Don't make compounding harder than it has to be. To understand it, try to get down to bedrock principles. Few people do. Many of us argue and wrangle about compounding, without common ground to stand on.

Here's the essence of it, on the queried forms: a worthwhile (or worth-while) thing is one that is worth while.

You start out with two separate words. A thing is worth something. Worth what? Well, we won't say a dollar, or a fortune, or anything like that; just that it is worth while—worth the time you put on it.

Now, when we say a thing is worth while, we are using straight-ahead expres-sion, words strung up in their syntac-tic order, in simple grammatical relations, needing no marks to show special relations —because there aren't any.

But now we shift those words. We turn them into a single unit, as an adjective in the attributive position—that is, ahead of the modified word.

So we have: "a worthwhile thing." And in this sort of use, the new unit, made up of the two words, is a compound adjective. Whether you write it solid or with a hyphen is a matter for settlement under the style you follow in your work.

"What is the rule?" What rule? Who makes rules? One authority will tell you one thing, another another. There is no fixed, universal custom—not even two main styles on which usage divides.

Select your authority, be sure what it calls for in each case that comes up, and follow it consistently. That is the safe way.

## Explanatory Parenthesis

I was interested in the use of parenthesis in this sentence from the *Literary Digest*: "DeMille was born . . . while his parents were on tour in one of his father's (Henry C. DeMille) plays." Is this correct? Or should it be ". . . in one of his father's (Henry C. DeMille's) plays"? I am puzzled.—Louisiana.

The mere fact that this style is used in the *Literary Digest* is pretty good authority for it. It is so clearly a matter for individual judgment and choice, no rule could be made which would have force in general usage. The parenthesis is simply thrown in as supplement to the straight-ahead statement. It is obviously not thought, by the *Literary Digest* people, to call for grammatical consideration. Still neither style could fairly be called wrong. Again we have a situation in which the only thing that can properly be said by *Proofroom*, with recognition of every one's right to judge such things for himself, is that each shop should have its own rule, so there shall be a minimum of type-correction in the work that is done.

## "Every One" With Plural

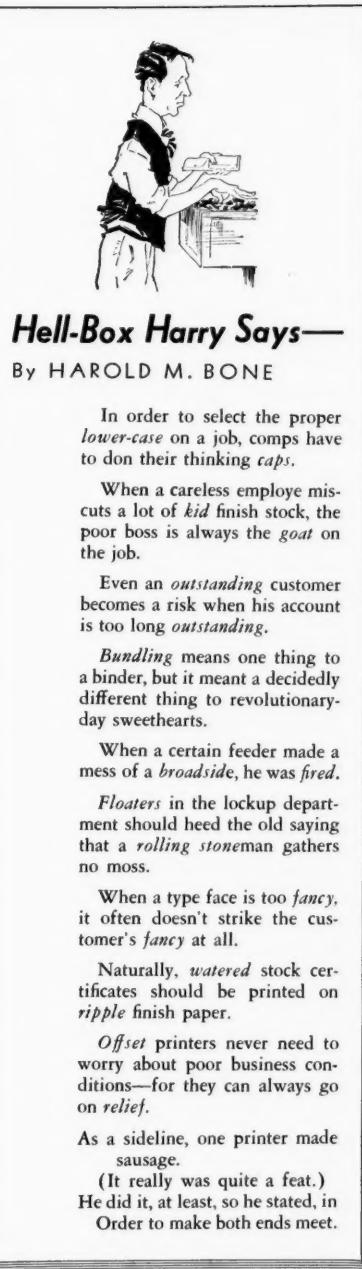
I received a letter from an educated man in which he wrote "Every one must take care of their property." Can this possibly be correct? It seems absolutely wrong to me.—Connecticut.

An interesting item on this very point appeared not long ago in "The Lexicographer's Easy Chair" page of the *Literary Digest*. It gives quotations from classic writers; for example, this from Ruskin: "Everybody seems to recover their spirits." The defense of such usage is that we have no pronoun to carry over from "every one," with its plural implication; that is, no pronoun of common gender. To stay in the singular we must use "his," the masculine pronoun. (But this can easily be carried too far! Don't take it as justifying "One must take care of their money.")

## Preposition at End

Just how bad is it to end a sentence with a preposition? For my part, I think a preposition a perfectly good word to end a sentence with. It seems like walking on stilts to say "a good word with which to end a sentence." Am I all wet?—Wisconsin.

The word "preposition" means, etymologically, "placed before." Its normal function is introductory. But here we come smack up against the opposition between strict grammar and idiom. I know a very distinguished authority who contends that generally the preposition, used at the end of the sentence, ceases to be a preposition and actually becomes an adverb. No less respectable an authority than J. C. Fernald, of the original Standard Dictionary staff and author of several books on grammar, said, when commenting on this challenged placement of the preposition: "It



## Hell-Box Harry Says—

By HAROLD M. BONE

In order to select the proper *lower-case* on a job, comps have to don their thinking *caps*.

When a careless employe mis-cuts a lot of *kid* finish stock, the poor boss is always the *goat* on the job.

Even an *outstanding* customer becomes a risk when his account is too long *outstanding*.

*Bundling* means one thing to a binder, but it meant a decidedly different thing to revolutionary-day sweethearts.

When a certain feeder made a mess of a *broadside*, he was *fired*.

*Floater*s in the lockup department should heed the old saying that a *rolling stoneman* gathers no moss.

When a type face is too *fancy*, it often doesn't strike the customer's *fancy* at all.

Naturally, *watered* stock certificates should be printed on *riple* finish paper.

*Offset* printers never need to worry about poor business conditions—for they can always go on *relief*.

As a sideline, one printer made *sausage*.

(It really was quite a feat.)  
He did it, at least, so he stated, in  
Order to make both ends meet.

is an element of power in the English language that it can thus march across technicalities to attain the principal purpose of speech—the expression of thought—securing directness and emphasis without sacrifice of clearness."

But of course the proofreader has always to bear in mind the fact that he is engaged in commercial work, and if the style of the office calls for changing sentences in which prepositions come at the end, it is his duty to make the change; otherwise no matter how strongly he may dislike that construction it is his duty to pass the sentence with its misplaced word as it comes to him in the original copy.

## Jot It Down in the Book

I know an old proofreader who keeps a notebook. He spends a lot of time entering items in it. Do you think that is time usefully spent, or is it time wasted?—New Jersey.

Can't say, of course, as to that particular notebook, without seeing it. But as a general proposition, I'd say it is well worth while for a proofreader to keep up a notebook—if he does it skilfully.

A reader who has such a notebook, with entries smartly arranged for ready reference, will always be able to cite the office authority on a point of style. He will be able to give evidence on disputed points when they arise.

## Capitalized Abbreviations

I am much confused about style in one-letter abbreviations. Can you give me the general principles?—North Dakota.

"Alphabetic government" has brought about a change, but the old style holds up in many respects. Academic degrees should still be printed with periods and space: A. B., Ph. D. So, too, with B. C. and A. D., A. M. and P. M. (whether in caps, small caps, or lower-case), f. o. b., e. g.

But the governmental abbreviations are almost universally printed without periods and spacing: NRA, AAA, FERA, HOLC, and so on.

## Proofroom Responsibility

I am a newspaper proofreader. I am sure I know more about good English than one of our editorial writers, but he is very "tender" about his copy, and won't let it be changed; so what? Do I have to pass palpable errors, just because I am "only a proofreader"?—Florida.

I am afraid you do. Some authors and editors welcome suggestions, but if you are working for one who doesn't, all you can do is "take it," or start looking for another place to work.

## The Fickle Nickel

I sure do have trouble with my spelling. I can't see any reason why we write "fickle" and "nickel." Why not "fickle" and "nickle," or "nickel" and "fickel"? Why can't words that sound the same be written the same? I'd like to know.—Maryland.

If some one or some body of men had gone to work to invent a spelling system *de novo*, we probably would have uniformity. But words have come into English from all other languages, and they brought their spelling with them. Efforts to simplify spelling have usually only confounded the confusion worse. I think that common custom is moving steadily toward effecting a real simplification, but it will take a long time. Even this is not a reliable means of change, as people make such funny errors—like writing "lead" for "led," which goes from the simpler form to the more elaborate.

# Editorial

## Unconventional Convention

UNITED TYPOTHEATAE OF AMERICA will hold its 49th annual convention in New York this month. The theme of the gathering will be, "The Printer of To-day and His Problems." We are told the program will be devoted largely to discussions from the floor by the printers themselves, rather than to the usual variety of subjects by distinguished speakers. In short, it is to be an "unconventional convention."

It probably will be one of the most important conventions in the association's eventful history. The Supreme Court's decision last spring had the effect of dissolving membership relations with locals which had come into the association in order to have a voice in code administration, the U. T. A. having been made code administrator. Officials of the association, however, succeeded in obtaining promises from most of the locals to remain as members until convention time, and to help formulate a practical plan for a permanent national organization. The attendance is apt to be large and the interest intense, especially because of plans for perpetuating a nation-wide establishment to handle the industry's national problems.

THE INLAND PRINTER extends its felicitations and hopes that out of the deliberations there will come a practical plan for amalgamating all present organized efforts for handling such national problems as industrial education, legislation, research, and statistics; that all past jealousies will be forgotten; that the administrative boards will be chosen from the statesmen of the industry on a basis that will assure continuous policies, and that the financial set-up will be just, equitable, and within reach of the smallest establishment. Immeasurable good to the industry will follow in the event these things are done.

## Which Way Are We Headed?

NOT SO MANY years ago a blacksmith stood in the doorway of his cobwebby smithy watching automobiles whizz by on a concrete highway. As he watched the gleaming cars he sighed for the "good old days" and said, "When this automobile craze is over business will get back to normal."

Many letterpress printers still have plenty of form business. They have lost some customers, but there still are many good ones left. Let us hope that they are not waiting for "this plangraph and office machine craze" to be over so that business can get back to normal. We are told that there are 2,500 multigraph machines in Chicago alone, and it is just one of twenty-two machines that can produce form work that has been done by printers. It is impossible to estimate how many hundreds of thousands of dollars in form business has been lost by printers, but it is easy to see that it will never come back.

The path that will be followed by the successful letterpress printer of tomorrow is already being blazed by those who have given up the old and gone after the new. These trail-blazers have swung over to colorwork, to the printing of sales and advertising literature, where appearance counts and new equipment cannot compete.

The decision to try creative selling does not make an "advertising expert" of a printer overnight, and there have been many unhappy experiences among those who have tried to break into

creative selling. Fortunately for printers, there are free-lance artists and copywriters available who can and will help them prepare the kind of layouts and selling copy that brings customers back for more.

We are told of one printer who started in the conventional "hole in the wall," and has grown. He is not large today, for he has only four small automatic presses and three platens. But he does fine work and sells creatively.

He recently bid \$360 on a mailing piece in colors that was to advertise a popular kind of toy. A competitor got the order for \$250, after the first printer refused to cut. The customer was so unhappy with the finished job that he mailed it to only half of his list, and got no returns. The first printer then did the job over, revised the layout and copy, printed it attractively, at his original price. The customer mailed this work to the other half of his list and got the best returns ever brought in by any advertising he had done.

This printer is busy. For only one month during the depression did he fail to show a profit. We are told that he not only lives well but puts \$1,000 a month into the bank. There is grief in the printing business today, but there is money to be made. The money cannot come from waiting for business to get back to normal, however, for yesterday's normal is gone forever. The creative printer is headed for prosperity.

## Keeping an Eye to Safety

THE RATE OF ACCIDENT frequency in the printing industry is the number of disabling injuries a one million man-hours worked. This rate in 1934, according to the National Safety Council report, just issued, was 6.38 or 21 per cent higher than in 1933.

The rate of accident severity in the industry, based on the number of days lost a one-thousand man-hours worked, was .89 or 70 per cent higher than in 1933.

Last year's showing is a severe disappointment to those in the industry who are anxious to reduce accidents, particularly since both severity and frequency rates have been reduced since 1926 to a point below the average for all industries.

The interruptions in business caused by the business "experiments" of Government had the effect of making men careless and management less punctilious about setting up and maintaining safeguards against accidents. Accident prevention is an economic necessity, as well as a much desired conservation of body and health. All employers owe it to themselves as well as to their employees and their families to keep a firm hand on shop discipline and methods so that the frequency and severity of accidents in printing plants may be reduced to the minimum.

## Men Grow Up, Machines Down

WOMEN HAVE a keener sense of absurdities than men. Many times, too, they express themselves better than the sterner sex. We have often said that old machines are a dead weight on the industry's progress, but never in quite the way Beatrice L. Warde does in *Caxton's Magazine*:

"A human being is a mechanism, and a very complicated one; but like any other living organism, he is the precise opposite of the metallic machine in one respect. He begins his life

as an object without any useful function, and expensive to support; thereafter he proceeds to *appreciate* in value and efficiency, for years and years. He 'grows up.'

"A machine made of steel starts at the top of its form, and then, with the first revolution of the driving shaft, begins to deteriorate—slowly at first, but with a sure downward curve. By the time a human being has grown *up*, his mechanical contemporary has grown *down* into senility, though it may be still marching along like one of those brisk old codgers who do not look a day over 70; the sort of lively old boy who is so sure he is 'perfectly fit' that he falls down stairs in the middle of an anecdote!

"If we really were used to the 'machine age,' and had not just crept into it a couple of generations ago, the difference between machines and humans would be fully understood. Printers would know to an instant when machines should be scrapped and replaced, and every penny of repair beyond that would be a reproach to thrift. . . . Is there anything more absurd than draping obsolete machines with lost profits?"

## Labor in the Graphic Arts

**I**N the commercial printing field, as distinguished from newspaper field, labor is about equally divided between union and non-union. It is possible, by juggling certain classifications and jurisdictions, to show a preponderance of non-union workers, or perhaps vice versa.

It is generally conceded that there is very little difference in the actual net income received by wage-earners of average skill, the higher rates of union men being offset by dues paid to their unions. During the depression both classes have worked for less than the agreed scales of the union. This leaves little to distinguish between the two in the matter of wages.

The chief difference between the two groups is in *their attitude toward production*. The union man operates on the theory that he is entitled to the same wage as his fellow worker in the same "jurisdiction," no matter how much or how little he does; that he must not do *more* than his fellow worker for fear of "showing him up;" that he must not work in another "jurisdiction," but stick strictly to his own job, even though his employer is forced to employ another man to do what he is not permitted to do, and he remains idle but still paid while another is doing the work; that speed and efficiency are to be frowned upon for fear they may keep someone else out of work and may shorten up his own job; that management's problem is to supply him with a job and pay him the scale, no matter whether or not his services bring management a return sufficient to justify the wages he receives.

The non-union man operates on the theory that as a good craftsman he is worthy of his hire; that the more worthy he makes himself in increased production and better quality of work, the more hire he will receive; that he, as a free and independent wage-earner, is under no obligation to restrict his productive efforts to shield a less industrious fellow worker; that coöperation with management in doing whatever work management has to offer in order to keep down production costs contributes to the upbuilding of the institution on which he must depend for future employment.

THE INLAND PRINTER is making neither plea nor argument for open shop versus union shop. That is a matter of labor policy which must be decided by each individual management. But the general attitude of the two groups of workmen is

known throughout the printing industry and is very much as we have described it.

The attitude of the union man toward production is economically wrong. It is surprising that astute union leaders, who are looking for a program under which organized labor may be built up, do not see this. Under this attitude the printing trades unions have been losing ground. For their own good it is time to change. The industry, particularly the predominating letterpress division, is being stifled by the very men to whom it is furnishing jobs. Not only is it in the throes of competition with other less costly processes but its costs are actually driving business away. Composition, photoengraving, and electrotyping—all of the preparatory charges—need to be trimmed in every possible way, if letterpress is to compete with processes where the preparatory charges are much lower. The attitude of craftsmen, particularly in the trades mentioned, must change speedily or there will come a time soon when there will be fewer jobs and less need for the millions invested in letterpress equipment.

The new economics requires a greater productivity of both men and machine. The workman independent of union domination has demonstrated his desire and ability to adjust himself to the new order. Unless unions and union men see the light and meet the demand also, there will be little excuse for their existence.

## Recovering Costs in California

**T**HE LATEST utopian idea comes out of California—a law making compulsory the recovery of costs in every sale of printing. The immediate effect is a sudden revival of interest in cost finding on the part of printers who in the past have paid little attention to that gentle art. The sponsors hope to make printers and all other manufacturers *cost-conscious* and thus to bring about a certain degree of price stabilization.

It is another industrial "experiment" that will be watched with interest by printers of other states. Beside the question of the constitutionality of any law, which interferes with freedom of contract vouchsafed by the Federal constitution, there is that never-dying question, "What is cost?" Furthermore, here again is an attempt to reform people by compulsion, which in the history of the world never has worked and is not likely to succeed in this case.

If, however, printers are led by this experiment to study costs and to account for them, to recognize the inexorable laws of receipts and disbursements, to the end that they will become better salesmen, better producers, and better conservers of their capital, then the effort will not have been in vain. The printing business in California bids fair to become as balmy as the climate; then the natives *will* have something to talk about.



# I. P. Brevities

Tersely told news items and bits of information gathered from all over the world, selected for their value or interest to printers

## EMPLOYERS WERE ORIGINAL UNION

Eighty-five years ago the organization of employing printers in Cincinnati was called "The Typographical Union;" the organization of employees, "The Franklin Society," a curious reversal of modern nomenclature. These facts have been revealed in "A Plan of Apprenticeships Adopted by the Cincinnati Typographical Union, February 15, 1851," a copy of which has just been unearthed.

In this plan all apprenticeships were for four years, the wages being from \$2.50 a week for the first year to \$4 a week for the fourth year. There was to be no "overwork;" each boy was to have opportunity for change of work to enable him to become a journeyman. The document was signed by a number of men whose names are reechoed in some of Cincinnati's present establishments.

## New Gummmed Tape

In Japan a new gummmed tape is being produced in which Japanese paper instead of cloth is used as the base. Widths run from 1/16 inch to 2 feet. The tape is said to have the merit of standing excessive heat.

## TOURISTS DRAWN TO NEW ENGLAND

During the past summer eastern tourist travel showed quite a gain through the coöperation of manufacturers and business men with the New England Council in the distribution of a fine recreational booklet, "Your Vacation in New England." The booklet, along with a personal letter, was sent to customers of coöperating firms, inviting them to spend their vacations in New England. In a number of instances the writers extended personal invitations to the hospitality of their own homes, and their city, country, and yacht clubs. The plan is said to have gone beyond expectations in bringing inlanders to the coast and mountains. New England printers also shared with the resorts and others.

## New Roller Resists Heat

A printers' roller suitable for any letterpress machine, for every description of work, and for all speeds, is being made under the

trade name of Azuroll. Recent tests indicate that it is almost entirely immune from shrinkage or swelling, and not affected by heat from either friction or climate.

## INVENTS ELECTRO BY AN ACCIDENT

In 1837, while experimenting with an ordinary galvanic battery, one Thomas Spencer, of Liverpool, happened to use a copper penny for the positive pole. One day he noticed that upon the penny there appeared to be deposited a layer of copper. His curiosity was then aroused and while investigating, the thin layer of copper was torn off accidentally. Spencer found the shell of copper had been deposited from the copper sulphate solution in the battery, and that it was an exact impression of the superscription on the coin, smooth and sharp as the original.

Later Spencer impressed a form of type on a sheet of lead, placed the lead mold in a battery for eight days and got a copper shell  $\frac{1}{8}$ -inch thick—the first electrotype.

## Work Week in Europe

Hand and machine compositors work forty-eight hours a week in Belgium, Denmark, Great Britain, Norway, Sweden, and Switzerland; but forty-seven and a half hours in Czechoslovakia; forty-six hours in Poland; and thirty-six hours in Hungary. Night-shift work varies from thirty-six hours to forty-eight. Hungary reached its peak of unemployment in 1932; Denmark, Norway, Sweden, and Poland, in 1933; all others had the largest number of unemployed compositors in 1934.

## HAS THE LARGEST MARINE PRINTERY

The largest floating printshop is aboard the new French transatlantic liner, "Normandie." It is fully equipped with a three-magazine intertype with electric pot; a composing section with type cabinets, cases, an imposing stone; and a Monelby cylinder press with automatic feeder, on which the ship's daily newspaper, "L'Atlantique," is printed; a Minerva platen press for printing menus, programs, and similar matter; a paper cutter and a wire stitcher. The plant occupies a room 40 by 15 feet, below the winter garden, and forward of the

## STANDARD FOOT IS KEPT ALWAYS A FOOT

### Old "Standards" Varied; Used Sixteen Left Feet, or Waist Line of Chief

At one time the determination of the standard foot was a complicated affair. Usage decreed that "one should stand at the door of church on Sunday and bid sixteen men to stop as they happened to pass. Make them put their left feet one behind the other and the length thus obtained shall be the right and lawful road to measure and survey the land. The sixteenth part of the road shall be a right and lawful foot."

The standard yard varied with the girth of the succeeding chieftains back in the old, old days. Afterwards, it was determined by the distance from Henry I's nose to the end of his thumb.

But in these days of scientific methods, the standard on which each of our national standards of length is based is the International Prototype Meter, a platinum-iridium bar held in custody in a vault at Sevres, near Paris, by the famous International Bureau of Weights and Measures.

A bar calibrated in the terms of the international one is kept in the National Bureau of Standards at Washington, and by it the Bureau checks its working meter bars. A recent checkup with the international bar shows that in 40 years it had not varied one ten-millionth of a part. The working standards of the bureau are used when state authorities, college, and research laboratories, manufacturers of precision instruments, and others submit length standards on which a checkup is desired.

main bridge. It is operated by seven men who relieve each other as required. They do most of their work at night in order to produce the ship's printing requirements in time for the day activities.

## HAS SIX MONTHS TO BIND BOOK

Last year the British Museum paid the Soviet Government a half million dollars for "Codex Sinaiticus," a rare old original manuscript of the Bible. The Museum has entrusted binding of the manuscript to Douglas Cockerell, master bookbinder of Letchworth, the work to be done in a special room in the Museum, for safety, and under the direction of Museum authorities. The materials entering into the binding have been selected with a view to endurance for at least 500 years under library conditions. The sides of the cover will be made of hundred-year-old mahogany boards; the wood is not attacked by worms. Pigskin, the most lasting leather known, will be used for the back. The vellum leaves are to be reinforced with sun-bleached linen free from chemicals. Binding will take six months.

## Profit-Minded Printers

The Chicago Graphic Arts Federation is attempting to make its members profit-minded by inducing them to study costs. To this

end it has prepared three bulletins: One shows in detail, labor costs an hour for each of the various printing operations; a second gives detailed information on the cost an hour for factory expense, selling, stock handling, shipping-delivery, and total administrative expense; while a third combines the costs shown in the first two, and shows how "all inclusive cost an hour" is made up.

## ASSORTED AXIOMS FOR ADVERTISERS

Advertising must be based on scientific experience, not theory.

A photograph of some actual scene, person, or product has a greater advertising value than a sketch which must, of necessity, be inanimate.

The biggest need of modern business is new buyers. At least six thousand new ones come into the market every twenty-four hours. Business men cannot afford to overlook them.

Advertising is like a nail. It cannot be driven home at one blow; it must be hammered home with a succession of blows.

Advertising should not be measured by current sales, but by anticipation of future business it can and will produce.

# Specimen Review

Printing submitted for review in this department must be mailed flat, not rolled or folded, and plainly marked "For Criticism." Replies cannot be made by mail

By G. L. Frazier

INTELLIGENCE PRINTING COMPANY, of Lancaster, Pennsylvania.—Both the letterhead of radio station WDEL and the announcement of the July 4 dinner dance of the local country club are demonstrations of ability to execute printing in the finest modern manner. They are striking and original.

JOHN C. MEYER AND SON, Philadelphia.—It is not so surprising to learn that you have had a very favorable return from the several mailing pieces advertising your comprehensive typesetting and typecasting services. They are excellent in all respects, and decidedly impressive, as our reproduction demonstrates.

IVES PRINTERS, of Topeka, Kansas.—Though the lines on the cover are crowded, the program booklet for the Craftsman district conference is very good. Type, Goudy (with title handtooled), blends in with the rough soft paper quite admirably indeed. This is a factor of good printing too often ignored. The bankers' convention program booklet is similarly high grade. And presswork is good, too.

ALFRED F. RAMSTHAL, of Milwaukee, Wisconsin.—The series of announcements of affairs at North Hills Country Club are unusual and striking. Ability to concoct so many characterful forms for pieces of identical size and proportions, and always with similar copy, is most unusual. Excellent taste is also indicated in the selection and application of colors.

BROOKLYN INDUSTRIAL SCHOOL FOR BOYS, of Brooklyn, New York.—The program for the commencement is one of the most beautiful we



ALLAN D. PARSONS

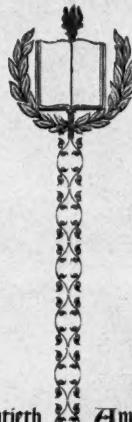
NEW PRODUCTS are best sold by new merchandising plans and modern advertising campaigns... The sale of OLD products likewise can be given NEW life by proper injection of stimulating ideas... Perhaps I can suggest something appropriate to your special requirements... No obligation, of course.

• 646 N. MICHIGAN AVE., CHICAGO

The rooster's head in the blue circle on this card is die cut from silver stock or metal and glued on

## COMMENCEMENT EXERCISES

JUNE 24, 1935



Twentieth Anniversary

BROOKLYN INDUSTRIAL HIGH SCHOOL FOR BOYS  
JAMES H. ALLEN, PRINCIPAL

Colors make this folder title page on light green stock. Aside from the Old English line the type is black, decoration and that line gold, wreath black and green, and band light violet

have seen. The title page is exquisite, though the three top lines might be spaced a bit farther apart to advantage. Colors black, deep brown, gold, green, and violet (band across bottom) on light green, are beautiful. To be appreciated the page must be seen—no description is adequate.

VILLAGE PRINTING COMPANY, of Smith Gate, California.—Stationery items for MacDonald & Bergstrom are excellent, although we would like the letterhead better if the type in the upper left-hand corner were not so large or so widely letterspaced. In view of the white space to the right of the tree cut, there should be more where the type appears on its left. The color combination, dark red-brown for cut, and black for type, on India-tint paper, is an excellent one.

LUIS L. GOTELLI, Buenos Aires, South America.—The work you submit is comparable with the better commercial product done in the rest of the world. Your own circulars are excellent in typography and presswork, and it is unfortunate that the varnishing of some of them did not

turn out more successfully, for it detracts from the very good work otherwise. You have the knack of incorporating the better modern layout features in your work.

MAGNUS C. RATTER, of London, England.—With the type of the leaflet, "The Tenfold Reverence," extending right to the edge on four sides of the halftone print in blue over which it appears, the effect is not pleasing. As a matter of fact, the measure should have been reduced so there would be a margin all around, and the solid blue band at the left of the halftone should not be counted in the cut. With the change, which would require smaller type and a head large enough to be in proportion, the piece would look all right.

LINOTYPE COMPOSITION COMPANY, of Baltimore, Maryland.—While your letterhead is neat and in no sense objectionable, it is too conventional and staid, at least for one dealing in type and composition. Indeed, even for a conservative design, the name line is too small to balance with the rest of the type. Although excessive letterspacing weakens the effect of the type, your card is better, particularly as it is more in keeping with the times, a smart sans-serif type being used in a layout of modern characteristics.

J. M. COLVILLE AND SON, of Dallas.—Your package label is both striking and effective, type being printed in black over a three-quarter-inch green band across the top. This simple expedient nearly always clicks. The envelope for your house-organ and the issue of the publication itself, the cover especially, are strikingly modern and colorful. Our only adverse criticism applies to the masthead on page 1, which is both too deep, leaving little space for text below, and too



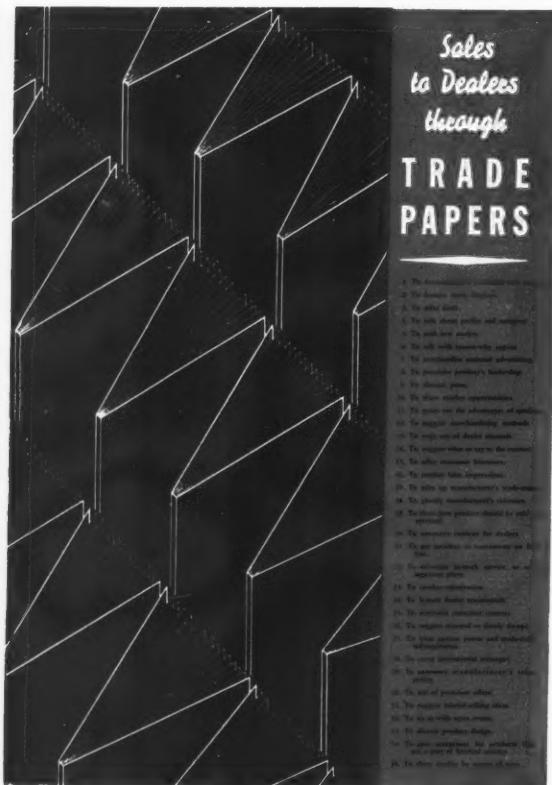
Four-color card by progressive South American printer



## PERFORMERS AROUND THE CALENDAR

- Unless you make Christmas cards or firecrackers you want your prospects to remember you more than one day each year. In fact, you'd like them to think of you at least once every day in the year, wouldn't you?
- Here's a method of making your prospects think of you a tried and proven method . . . an economical and pleasant method . . . an effective and profitable method of making all your customers and prospects read your name at least once every day in 1936.
- Clement Daily Reminder Books have been used to make customers remember for more than 35 years. Today they are working for more businesses than ever before . . . for banks and business managers . . . for restaurants, groceries, food builders . . . for toolmakers and the transportation people and in a hundred other fields. The names on their covers vary from America's industrial giants to one-man firms.
- Wherever they're used and whoever uses them, Clement Daily Reminder Books do their job well. Most of the same organizations reorder them, year after year. And each year new names are added to our list of satisfied users.
- To learn more about them just turn the page.

Title page of letter-size folder that advertises daily reminder books issued, like the folder, by the J. W. Clement Company, Buffalo, New York. The original is printed in middle blue and black on white paper



Credit for this striking modern display setting forth some of the services trade journals render belongs to "Printer's Ink Monthly," leading advertising magazine. Bled all around, it filled the page

crowded, despite its depth—there is too much copy at that spot, we believe.

**THE GREENFIELD HIGH SCHOOL**, of Greenfield, Massachusetts.—The work of two of your students, William Merriott and William Thayer, who together wrote, designed, handset, printed, and bound the tiny book entitled "The Story of Writing," is commendable. The book, which is a mere 1 1/2 by 2 inches in size, hard-bound, shows good taste in arrangement of type pages and margins. The selection of Goudy Old Style for heads and body indicates the judgment of your printing instructor, Anthony T. Stavaski, whose advice no doubt has guided this student project. We are pleased to have received one of the 200 numbered copies of this interesting limited edition.

**WEIMER TYPESETTING COMPANY**, Indianapolis.—The Beveridge Paper Company's samples demonstrating the general utility of a card stock for various types of printing, each presenting some different problem, are excellent. Benham & Munday have demonstrated skilful craftsmanship in the printing throughout the tests, which range from solid masses of flat color to detailed pictures done in four-color process. Explanatory copy on the back is presented by smart modern typography, your part, which compares favorably with Benham & Munday's printing as the reproduced example from this demonstrator indicates.

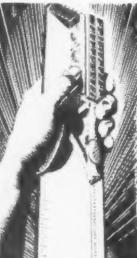
**THE CONNOR PRINT SHOP**, of Burlington, New Jersey.—"Hats off to you" on the excellence of the "Quality and Service," and "Color Blotters." Though the first lacks the punch of the second, one cannot reasonably find any fault with it. The other is a peach, even despite the fact that the rules in connection with the head, one underlining it and the others extending from it downward along the left of the

the type, detract and amount to just that much too much ornament. Drop them and move all the type below the head up and to the left, leaving more margin at bottom and at right, especially at right, and you score high.

**PARIS PRINTING COMPANY**, Kansas City, Missouri.—That French folder, "Announcement Extraordinary," you printed for Stern-Sligman-Prins Company has its good points and a bad one. Lettering of the first and type of the second word in the title page clash very noticeably, and the nature of the layout is such that balance and whiting out are not pleasing. Layout of the center spread is striking, composition and display being very good, though text and the whole group on the upper left-hand corner would be helped by the addition of one- and two-point leads respectively between lines. Presswork on the heavy rule band and solids in illustration appears a little weak, for the white of paper shows through them.

**WESTINGHOUSE VALLEY NEWS**, of Wilmerding, Pennsylvania.—*Varsity News* stands much above the average school magazine. Ad composition and makeup about which you specifically inquire are outstanding, and the fact that sans-serif and Egyptian faces predominate in the ads, and that the former is used for heads of articles, results in a homogeneous effect in the magazine as a whole, so the book has character. Large halftones, often skilfully bled, cause the editorial pages to sparkle. Covers are of interesting, striking design, although those in the October 6 and November 17 issues are hurt, we think, by the garish color combinations, especially because of the breakup for color is a bit scattered. The more simple designs, like that featuring the Notre Dame and Thanksgiving Day games, have, in comparison, bullet-like force.

## Sane Type Composition . . .



The simplicity, good taste and restraint which mark the well-dressed man are equally essential to type effectiveness. Type composition which overstresses attention to itself by odd or extreme treatment defeats its purpose and obscures your message. First and foremost, good composition must be *invitingly readable*. This can be achieved only by sound judgment and sane handling, tempered with taste.

**SCHLICK-BARNER-HAYDEN, INC.** • Advertising Typographers

1919 E. Nineteenth Street • PROSPECT 0019 • CLEVELAND

*Sales-producing  
Typography  
economically employed*

Before the words of an advertisement are read, the reader sees mere blocks of type. If that first visual impression does not intrigue him, he may never read those words you have so carefully chosen. Good typography by skillful interpretation tries to sell him before he reads. That is the whole story about typography as an essential and economical element in advertising.



**THE TYPOGRAPHIC SERVICE COMPANY, INC.**  
75 NORTH NEW JERSEY STREET • INDIANAPOLIS • TELEPHONE KILBY 1565

Effective blotters which emphasize the advantages of restraint in display and ornament so type will not be handicapped. The one from Indianapolis is printed in pale blue and black on white, the other in the same combination on blue

THE TRIBUNE PRESS, of Tampa, Florida—Your small package label in black (reversed plate) on green stock, gummed, is in general effect decidedly impressive. We regret the address lines are so fat in relation to name line. The effect of dis-harmony is made greater by the relatively large size of the two lines, "incorporated" being in our opinion needlessly large, also the telephone number. While the effect of brown ink over the green is not pleasing, the letterhead of Florida Long Leaf is excellent nevertheless. On lighter colored paper, with black used instead of the brown, and the other color in key with the paper, we can see the probability of a decided improvement. Other items are excellent.

PRINTERS WHO YEARN longingly for a "different" message to customer or prospect should get and study a copy of "Dis-

hand-lettering and type, dignifiedly simple—on Kleerfect (of course)—cover in silver and black on blue heavyweight antique, with a lighter weight dark blue folded over and pasted on the inside, suggesting an additional band of color.

THE BINGHAM COMPANY, of Philadelphia, has created a twenty-page booklet called "Hats of the World" for Stylepark Hats, Incorporated, of that city. It is 5½ by 7 inches in size, printed in black on white antique. On the wide outer-margin of each page a buff tint block silhouettes line-drawings of the heads and hats of foreign lands. Interesting descriptive matter accompanies each illustration. Three pages in the back are devoted to American hats, exemplified, of course, by Stylepark Creations. The Bingham Company has issued an attractively designed blotter in light green and black on white stock



### "Game of Chess"

was probably the first book ever printed in English, although "History of Troy" is also a contender for that distinction. Both books were printed by Caxton in the year 1474—at the time of the war between France and Burgundy and just before the invasion of France by Edward IV.

W.M. F. FELL CO. PRINTERS  
1318 CHERRY ST. Established 1876 PHILADELPHIA



A bit of the history of printing is related on each of a series of blotters by the old but ever-alert and highly regarded printing house, William F. Fell Company, Philadelphia

coveries and Inventions," Kimberly-Clark Corporation's reproduction in pamphlet form of twelve advertisements of Kleerfect which have appeared during the last year in a number of trade journals and magazines. Don't imagine from this that all you'll have to do is sit down and in a few minutes get something for immediate use—not at all. The thought is that by careful analysis of the method adopted by a paper house you may—you should—be able to figure out an original plan and procedure for a series of business-getting mailing pieces. Size 11½ by 14½—inside printed from four-color plates,

describing the booklet as an example of its work. A reply card and printed letter invites advertisers who might use creative printing service to send for a copy. Thus a printer successfully utilizes that time-honored maxim of salesmanship by which one piece of work helps sell another.

GOFF PRINTING COMPANY, of Chicago.—The off-horizontal blotter, "Printing—Quality—Service—Price," is very striking indeed and well handled in all respects, save for the crowding of the italic lines under the telephone number, which is red. The effect of this is worse on account of some of the lines being letter-spaced. Indeed, spacing of this group is very, very bad, one line letter-spaced, the next not so. The effect of such variations is minimized by wide spacing of lines, but invariably it is desirable that "color" should be even in blocks of type matter. Your designer put himself on the spot when he made the measure of this group so narrow. Naturally the fewer words which may be gotten into a line, the more chance there is of too liberal spacing being necessary between words to justify. As a matter of fact, the effect of the whole would be better if this group were wider and shallower—oblong in fact—as it then would be more nearly proportionate to the space in which it is placed.

SEDGWICK PRINTING COMPANY, of Martins Ferry, Ohio.—Aside from the blotter, "It Can Be Done," the work you submit is excellent. On the one, the text group is ill-shaped, with the last

## OFFSET LITHOGRAPHY

SIX IMPRESSIONS

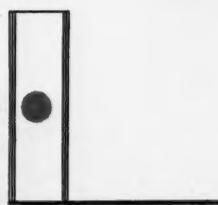
• Millions of tons—millions of calendars are manufactured each year to supply the insatiable demand for this type of advertising material. Vivid color helps make them attractive • This one utilized six offset impressions: color sequence yellow, red, black, pink, dark blue, light blue • The stock is 6-Ply J24 Process Blanks.

• MANUFACTURED BY

THE BEVERIDGE PAPER COMPANY  
INDIANAPOLIS

Effective display typography from the back of a card, die-cut to form a fan. It is the work of the Weimer Typesetting Company, of Indianapolis

## PROCEED WITH CAUTION



When sales literature is built to get individual attention—when envelopes are personally addressed, or names are filled in, or letters are pen signed—it is most powerful and effective. And it is also most hazardous if not carefully handled.

When personal names appear on a mailing list they should be checked and then double checked by someone in authority. If there is any doubt, they should be dropped entirely. Misspelled names or wrong initials do more harm than good. Mr. U. S. Rapp will probably be irritated if you address him as Mr. U. R. Sapp. And Mary Smith, Purchasing Agent, (lots of women in business today) will not be particularly pleased if you call her Mr. M. Smith.

Never guess at names or addresses. We sometimes receive mail addressed to Mr. J. W. Clement, despite the fact that the founder of this business died some twenty years ago. We have also received mail addressed to 2660 Jefferson Avenue—which is a compliment to the post office, since that happens to be a corruption of our phone number. Needless to say, the only memory that remains of such literature is the memory of the mistake.

Individually addressed literature making special offers or advertising particular products should be checked against customer lists. If a buyer who is now using the product receives a mailing telling him, in great detail, how useful it is, he will think you are careless, or worse. A man who has a charge account at a store is not favorably impressed when he receives a letter telling him that he may open a charge account if he wishes. The writer is not in the least interested in mechanics, yet the

4

Representations of stop and go signs are frequent in typographic work. Here a simple suggestion of one works in nicely with an article in the house-organ of J. W. Clement Company



## LET US LIFT YOUR "TYPE WORRIES" OFF YOUR SHOULDERS

Unless you're sure of your copywriter . . . your artist . . . your typographer . . . you're bound to "worry" (in a commercial way, of course). It's logical to be concerned about the manner in which your product is presented.

Typography is our business. We claim to be experts—and we back up the claim. So there's one worry you can put right off your shoulders here and now!

The amount of work that goes in and year out

flows through the shop of The Thos. P. Henry Company is in itself splendid testimony to the ability of Henry typographers. And because of Henry's ability to handle type impressively and with excellent taste, the list of Henry clients is an ever-increasing one, ranging from internationally known agencies and world-famous

manufacturers to smaller advertising and retail

shops. Here at the Henry plant you will find crews equipped with the most up-to-date tools of their profession—and the best in modern typography, at a moderate cost.

The most forced copy ever written attains its maximum efficiency only when presented in exactly the right character and dress. Observe the kind of work we are doing for many long clients—how we lift typographic problems off heavily burdened shoulders—how we produce typographic displays that actually sell merchandise!

Discuss the typography for your next advertising series with a Henry representative. He will be glad to offer suggestions as to proper type and harmonious balance that will add immeasurably to the effectiveness of your sales message. Simply call MADISON 1950. Typographic "worry" is out!

## THE THOS. P. HENRY COMPANY

Advertising Typographers  
41 BURROUGHS • DETROIT • PHONE: MADISON 1950



The Thomas P. Henry Company, of Detroit, ranks high among American typographers. Its advertising is consistently top-notch, scoring particularly from the standpoints of educating customers and developing strong confidence in the concern

**THE J. W. FORD COMPANY**  
714 Sycamore Street • • Cincinnati • • Ohio

ADVERTISING TYPOGRAPHERS



**THE J. W. FORD CO.**  
714 Sycamore Street • • Cincinnati, Ohio

ADVERTISING TYPOGRAPHERS

**THE J. W. FORD COMPANY**  
714 Sycamore Street • • Cincinnati

ADVERTISING TYPOGRAPHERS



**THE J. W. FORD COMPANY**  
714 Sycamore Street • • Cincinnati

ADVERTISING TYPOGRAPHERS

STATEMENT OF ACCOUNT

Sold to	Date
Address	Customer Order No.
City	Sales Order No.

paid on or before 10th of current  
month or composition account

**THE J. W. FORD CO.**  
714 Sycamore St. & Cincinnati

ADVERTISING TYPOGRAPHERS

JOSEPH W. FORD



**THE J. W. FORD CO.**  
Cincinnati

ADVERTISING TYPOGRAPHERS

With the same design motif characteristic of all business forms of a firm the impression on prospects is obviously multiplied. And when the design is as characterful and striking as those of the Cincinnati typographer displayed above, and printed in three colors, it is impossible to neglect consideration

of the four paragraphs wider measure than the others. With the head shorter than any—though that would not be objectionable if all text were of even measure—the appearance of the whole is unpleasantly bottom heavy. Again, the text type seems too strong for the head, though it is Garamond Old Style, because some of the letters on the rough stock are filled up. The violet ink is a bit strong on the one headed "Some People Go To Great Expense." When a line of type is to be printed in a dark color over a rule, the color of the rule should be lighter than when it stands alone. First of all, there's the need of adequate contrast between type and background, and second, overprinting tends to darken the background. Folders are smart and effective.

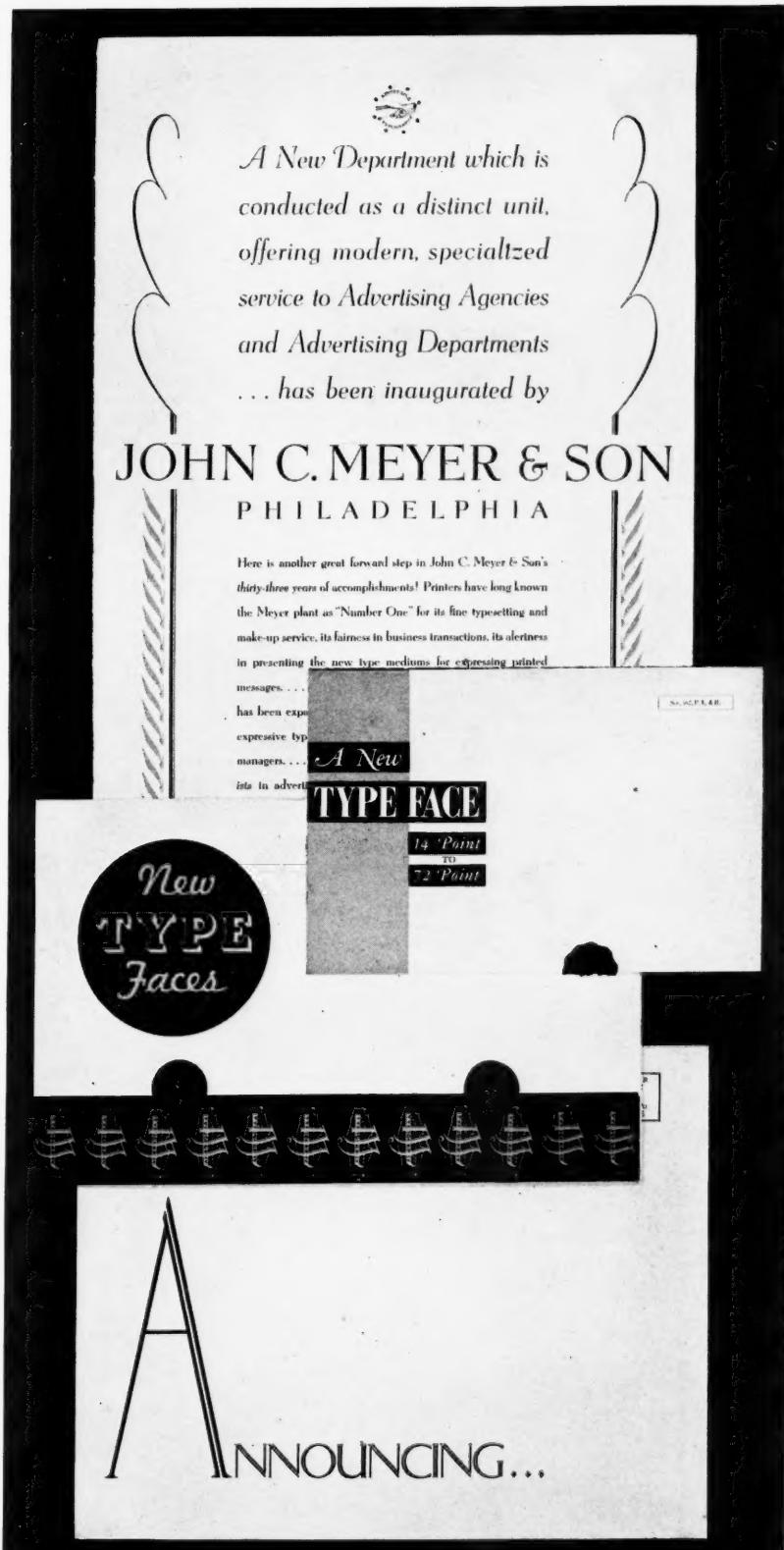
CALEB O. SMITH, of Atlanta, Georgia.—The leaflet, "He has achieved success" is attractive, and one of the nicest pieces of work, so far as text is concerned, we have seen utilizing a type face for which we have never cared particularly. The softness of color used, its harmony with stock, and spacing, are what have brought this about. We believe you will agree that the fact that the body matter being somewhat wider than either of the display lines creates a contour that is not so pleasing as could have been achieved if the display were larger, either in longer lines than text, or the text set in narrower measure. As a rule, an effect of tapering down from top to bottom is more pleasant than the reverse. The stand-up desk calendar for July is likewise effective, as is also the blotter, the main line of which is set in cursive Park Avenue. There is a very definite contrast between this line and the others in Egyptian, but the contrast is so decided and the type face so good, that the effect is not at all offensive. We believe you will agree, however, the whole effect could be improved if the name were dropped just a bit and the word "Printing" raised somewhat. There is an equality in spacing between the three type units which makes for monotony and lack of interest. We should strive for unequal white areas rather than equal ones. Finally, the border used for bands across top and bottom, while not objectionable, is not the best selection, being rather delicate for the Egyptian types used.

EDWIN CROMER, of Fort Worth, Texas.—We rather like the type and layout on the specimen letterhead for THE INLAND PRINTER. The color combination is so weak, however, and visibility so poor, due thereto, that the merit of the design is to a large extent sacrificed. In so far as the design is concerned, we believe the effect of the main line would be better if the article "the" were raised to center on the other letters of the line, and if the chevron ornament were at the front rather than at the end. Again, the rules underneath the name are needlessly emphasized, and when one considers that the type matter is printed in green, very little stronger than the green stock, and the rules and ornament in orange, these items, due to the contrast in color, stand out. A point on spacing. Letters all capitals, and especially sans-serif capitals, require judicious letterspacing, else letters with straight sides like "N" and "I," for instance, will appear too close together when there is so much space on letters like "L" and "A." To some extent this problem is overcome in roman capitals by the serif, which provides some space along the side of even full-faced letter forms. But, we repeat, visibility in this is bad. The folder for proofs is interesting. Here again, however, faults of spacing in the sans-serif are evident, but to a lesser extent; and the background color is quite strong in relation to the type, although not objectionably so as in the case of the letterhead. The arrangement is interesting, and we can only suggest that, in view of the effect of letterspacing

in the line "proofs," and the round-corner pieces, the line "Designed by Edwin Cromer" appears very solid. In short, the letterspacing of the word "Proofs" should be reflected somewhat by some measure of letterspacing that has been used in the other lines.

OGDEN PRINTING COMPANY, of New York City.—The Tru-Tone Carpet Book, executed by you for Alexander Smith and Sons Carpet Company, is a real achievement in fine, characterful typography and color-process printing. Even in an industry which, beyond most others, has long depended upon effective color representation for the sale of its products, this book sets a new high as a superb example of the printer's art and technique. It is, in fact, printed in thirty-six colors—an accomplishment sufficiently unusual in itself to be all but unique. The handling of so many colors to obtain a perfect match with the actual fabrics is a tribute to the skill, patience and specialized training, and experience of the craftsmen who labored on the production of this book. Illustrations are of room interiors in full natural color, and of carpet swatches which "mirror" exactly the colors of the floor coverings, the latter, in turn, being finished to give an impression of the pile depth and "feel" of textiles. Just trying to find something to criticize about it, we hit upon the page, "How to Buy Broadloom Carpet." This page is definitely bottom-heavy, and in view of the small amount of space between the type and cut at the bottom, the distribution of white space is faulty and ill balanced. Of course, the effect is compensated for to some extent by the fact that the cut on the facing left-hand page is in the upper left-hand corner, but even that is scarcely sufficient, and when the page is viewed by itself, the effect is decidedly off balance, because it is too heavy at the bottom, and somewhat too heavy on the left-hand side as well.

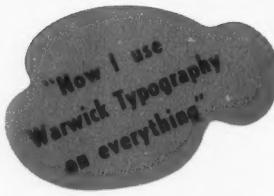
NONPAREIL PRINTING COMPANY, of Hamilton, Ohio.—We regret to say that the interest which is sure to be aroused by the copy for your various blotters, which are not at all conventional but on subjects which anyone will be glad to read, is not carried out by better typography. This does not mean they are badly displayed, simply not outstanding. As a rule the display is too small, and in some cases, as with the June blotter, there is a lack of unity, due to broken panels and rules thrown together without being joined up, which is unpleasing. The Parsons type is all right when used in upper and lower case, but, like Old English, due to the decorative character of some of the letters, not at all suitable when set in all caps. Of the four blotters, the one for May is the best, and this could very easily be made right if the paneling around the calendar block were smaller to permit of setting the type at least two sizes larger. We cannot understand a color combination such as on the June blotter. It is dull, insipid, entirely lacking in life and attractiveness, and furthermore the dark kahki color for the bands is too strong when, as at the top, there is a reasonably small type to be overprinted. The blotter entitled "Just Born," like the others, cannot offend anyone, yet we cannot see why dashes in color were introduced at the ends of the heading. Of course we appreciate this was to give the line an effect of greater length; but in reality that is not the result, first, because the color is weaker, and second, because the dash covers relatively so much less space than the type that the space alongside the line of type had just as well been left open. So, summing up, you must avoid broken panels such as characterize the June blotter, overstrong background colors, and, more especially, headings so little larger than the body that there is little if any effect of display.



Items from direct mail campaign of Philadelphia typographer which have everything essential to effectiveness. At the top, first spread of giant folder printed in black and vermilion on heavy, rough white paper. Next is the front of a mailing folder, on which the band along the left is bright, light green. "New Type Faces," is the front of another folder on which the type reversed in the circle and trade-mark in band appear yellow against black. On the envelope at the bottom the initial is red.

THE CITY PRINTING COMPANY, New Haven, Connecticut.—Except for a bit of misregister, the mailing folder, "The Value of Quality in Printed Matter," is in all ways commendably done. Where lines of type appear between rules, or in open spaces of solid tint blocks, as in this particular case, the effect is very bad when they are not centered vertically, the ill effect being pronounced since the margins are narrow. A two-point variation will go unnoticed where margins are an inch wide, but look very bad when margin is a sixteenth inch. Spacing between words is entirely too wide in text and display lines, aside from head and signature. In view of the strength of the color in which background plate is printed, the purple used for the type is too weak, and black is therefore suggested as preferable. Aside from the fact that the type is too weak in relation to reverse bands across top and bottom, your business card is very good, and layout effective. Rules between the two main lines are nearly invisible.

THE QUALITY PRINT SHOP, of Stevensville, Ontario.—Specimens submitted by you are smartly modern in layout and featured by up-to-date type faces of distinction. Indeed, the craftsmanship is far above what one expects from a small place like Stevensville. Only in detail is the work subject to the least adverse criticism. On the Ballard Theater card, for example, the ornament and two lines following should be raised six points or a pica to overcome the effect of bottom-heaviness evident with these units placed so low. They should be higher, furthermore, because the bled rule in red across the bottom adds weight there. We consider the town and province line too large in relation to the name. Although in larger point size, the name seems smaller because it is set in upper and lower cases of a rather condensed cursive face, whereas the address is in roman caps. The theater letterhead is excellent, as to design, but all lines are spaced too closely, the effect being more pronounced in the smaller group on account of word spacing in the second line being



We heard an advertiser say that the other day and were justly proud. It means that this man realizes that the organization that can do the most with his difficult typographic problems is the logical one to do the most with his "run of the mill" typesetting—everything else being equal. And it is—for Warwick has installed the Ludlow Method of Typography which places within reach of the most limited budgets the possibility of Warwick Typography on "everything." Ask us to explain this time and money-saving method. Call CEntral 9210-11.

#### WARWICK TYPOGRAPHERS • INC. TYPOGRAPHIC HEADQUARTERS

The original card by well known Saint Louis Typographers is 6 by 8 inches and printed in dull orange and black on a gray antique laid stock

too wide, and the third line being widely letter-spaced. All copy does not square up nicely, so when it will not, some other arrangement should be followed. The Dunn Electric Letterhead is a peach, and, although handicapped by the second color (green) being too dark, Beesly's is similarly effective. The green used scarcely shows against the black ornament on the right side of the design. And the two letterheads printed in red and yellow suggest caution. While some designs may be satisfactorily printed in these colors, the effect, as a general rule, is too warm to be pleasant.

SAINT ALBANS SCHOOL OF INDUSTRIAL ART, of Saint Albans, England.—"A Sheaf of Specimens," yearbook of students in the printing

department, is commendable. The cover, featured by a big wood cut or its equivalent, bled at top and right, is decidedly striking. It is printed in deep blue (almost black) and violet on light-blue mottled stock, parts of the picture being highlighted by reason of the violet plate being tooled out. The title page is of sound modern layout, as is the cover, except that, since the type is altogether in caps, a bit more space, say two points, would help. We advocate wide leading of all-capital composition. The same applies to the attractive, conventional title page, "The Golden Treasury." We consider the Windsor Court Garage display by Mr. Blow a bit overdone because the heavy rules in red dominate it, but aside from that there's nothing at all serious with which to find fault. Indeed, it is a very, very commendable piece of work, creditable to journeymen, yet the work of young boys, perhaps also girls.

ELTON T. COWAN COMPANY, of New York City.—Though the blue tint in which top and bottom rules are printed as background for type lines should have been a bit brighter, your business card is excellent. Of course the type is so small and light in tone, the blue could easily be too strong. We do not care for the "Value" blotter. First, with the top so narrow and the lower part so wide, the effect is bottom heavy. Distribution of white space is accordingly not satisfactory, with the bottom relatively crowded and the top so open. Understand, we do not argue for centered layouts or white space on one side being equal to that on the other, only that there should not be such widely unequal spaces and too great a variation. It is all a matter of proportion, a *pleasing* variation, which is neither too much nor too little. Being rather monotone, the Mandate Cursive is not a pleasing mate for the contrasty Bodoni Bold otherwise used. Bookman, Cloister Old Style, Century Old Style, or even Caslon, having less difference of weight between stems and hairlines, would mate up with the Mandate to better advantage.

#### A PHILOSOPHY OF ESTHETICS



Unusual cover of booklet in which Dale Nichols, Chicago artist, displays in half-tone some of his paintings. The original, French-fold style, is in blue and black



The effectiveness of reverse color treatment is indicated by this cover from booklet promoting interest in convention of engravers



ONE of the most illustrious early printers in Venice was a Frenchman, Nicholas Jenson. Jenson was evidently proud of his French birth because he usually recorded it in the colophons of his books. He was sent to Mainz in 1458 by King Charles VII of France to learn the art of printing from movable types, with the understanding that he would return to Paris to set up an establishment there. The King's death in 1461 put an end to this project and Jenson went to Venice where he became an important factor in the development of that city as an important center of printing.

Jenson's great contribution to the art of printing was his unique Roman font, based on the writing of the humanistic scribes, the best handlettering of the day. Orcutt in describing this type says, "For the first time, in translating each letter into metal, a type designer reproduced it not as the scribe actually wrote it but as he intended to write it." This Roman face has never been excelled in design and proportion. It has been the accepted model for Roman letters to this day.

Jenson boasted of the ability of proofreaders in his employment, but unfortunately, his boast was not always justified. We of the Comet Press realize the importance of accuracy and feel that our proofreaders can bear out our boast. Proofs are checked by experienced, intelligent readers who have an appreciation of good form as well as an eye for adherence to copy.

**COMET • PRESS**  
2632 ATLANTIC AVENUE • BROOKLYN  
APPLEGATE 6-9080-908

*This is number three of a series of educational blotters which will be sent to you monthly.*

**Distinctive presentation of early masters of the book features blotters of this Brooklyn printer**

LESLIE E. LOYSON, Rochester, New York, announced the addition of Signal to his stock of type faces in a way that deserves the sincerest form of flattery: for those who would imitate, it consists of a single fold of double-coated green enamel, 6 1/4 by 3 1/2 inches, with the darker shade out. On the front cover appears the single word "Signal" in black; below it a black automobile before a stop light made from rules of varying thickness. Two holes drilled through the "light" reveal a red and an amber spot on the inside, where specimens of Signal Light, Medium, and Black are shown in colors. The back page is blank. The folder has been executed without expensive die-cutting and represents a happy combination of copy, idea, and execution. Another Loyson mailing piece is a monthly diary, 3 by 4 1/2 inches. The April diary has a gray embossed cover, on which a yellow daffodil has been printed over a rich brown reverse plate that forms a background design, stems, and leaves of the flowers. An inquiry reply card asks the question: "Are your diaries worth one cent?" Copy below this curiosity appeal invites the reader to mail the card in order to receive future diaries.

C. H. PETERSON COMPANY, Joliet, Illinois.—Layouts on all the blotters, adapted from the "Copy Suggestions" panels in THE INLAND PRINTER are interesting and effective. Whatever adverse criticism there may be applies to type, and only part of it, also to colors in a case or two, there being a tendency to use hues rather

more dull than we consider best. The Parsons initials do not strike us as being particularly pleasing, and where combined with Kabel, as on "The only printing a modern business can afford to use is the best it can buy," the effect is not good. The other lines of type are a bit crowded for the size and space, and on account of the word in caps in the third, it appears closer to the second than the latter does to the first. On "Sow Better Selling Seed" the ornaments at either side under the top band, and the striking character of the modernistic headline, detract from the copy; in short, accented features are so strong it is difficult to concentrate on the relatively small body type. We believe this copy is too long. The slogan is jammed entirely too close to the signature above it. The best of all is the one that begins, "The man who says his business does not require good printing," due to off-center balance and effective whiting out. The Parsons initial while, of course, not objectionable is less attractive than a regular roman letter. "Is Your Printing Appropriate?" is excellent in layout, though a bit crowded. It is too bad the color of the stock is so intense, for this detracts from the excellent set-up.

CAPE TECHNICAL COLLEGE, of Cape Town, South Africa.—We like the striking modern cover of the 1934 "Craftsman." Indeed, as a product of students of the printing department, the whole book is commendable, presswork rating higher than the very good composition. The figures 1930-1934 heading the foreword page are small for the size of the page. For the sake of proportion, heads on a large page should be bigger than those for smaller pages. On the page which follows, the initial "W" is too far from the rest of the line, and the rest of the word started by an initial should always be in small caps. Full capitals are too high, while small capitals line up with the normal lower-case letters of the rest of the line. Never should the word be finished in lower-case as is done on this page. Word spacing is away too wide in most lines of "Five Mistakes in Life," and in view of the size of the type and ample space on the



**P**RINTING from movable type was undoubtedly the greatest invention in the history of the world. That invention is usually, despite dispute, credited to John Gutenberg of Mainz, Germany. Very little is known about his life. He is believed to have been born in 1398.

Gutenberg began work on his famous 42-line Bible, a monumental work of 1300 pages, about 1450. John Fust, a goldsmith, advanced the money for Gutenberg's work, but it took so long that in 1455 Fust foreclosed the mortgage and took over all of Gutenberg's equipment. Fust associated himself with one of Gutenberg's workmen, Peter Schoeffer, who was a skilled craftsman with a head for business. Together they completed and issued the 42-line Bible in 1456.

Although credit for the completion of the famous Bible is due to the partnership of Fust and Schoeffer, the type, the presswork, and the general format are accredited to Gutenberg. When the Bible was completed in 1456 it was considered an extraordinary mechanical achievement, but none could have foreseen its far-reaching significance.

The spread of printing was rapid. The printers following these pioneers were craftsmen who took pride in the beauty of their work. Today, although large-scale production has made printing a much more mechanical art, our compositors and pressmen take a similar pride in the fine quality of their work.

**COMET • PRESS**  
2632 ATLANTIC AVENUE • BROOKLYN  
APPLEGATE 6-9080-908

*This is number one of a series of blotters which will be sent to you monthly.*

**The blotter on the left is printed in dark green on white, this one in black on light yellow paper**



*Thank You*

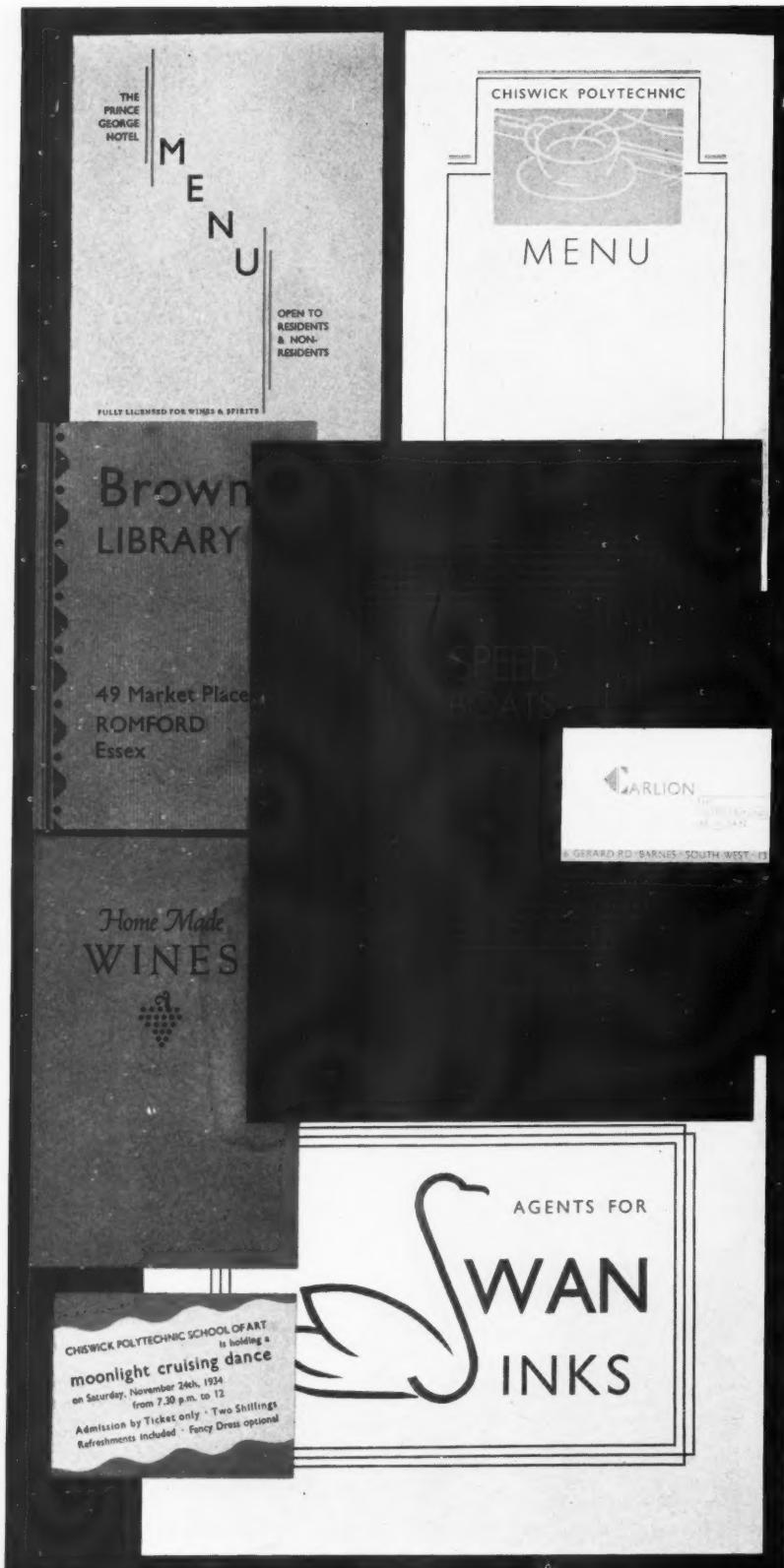
WE thank you sincerely for the remittance just received. It is our aim to give complete satisfaction to our customers at all times by maintaining a high standard of quality at fair prices and rendering prompt service. When again in need of printing, we hope that you will think of us first. . . .

**Mattick Printing Company**  
Particular Printers  
1801 CLYBURN AVENUE • CHICAGO

**Progressive Chicago printer makes use of cut and idea services of firms in the supply field**

page, lines should be spaced out one and maybe two points. Spacing between words is still worse on the Garden City "Annual Report" page, and here, too, spacing between the lines is proportionately much too close. Watch this matter of spacing of words too widely and lines too closely. There should be only enough space between words to definitely set them apart.

SIMMONS LIMITED, of Glebe, Sydney, Australia.—Outstanding among the features of the brochure, "Australia," is presswork. On the halftones it is as good as we have seen on dull-coated paper. Solids, as a rule, are very good, highlights remarkably clean. Your engraver, of course, shares the glory. Although we do not dislike the cover, the merit of the book hardly extends beyond the presswork. Indeed, typography and makeup are unfortunate. The type is not too large, though relatively so compared with the page, but its size makes very apparent the tendency to wider word spacing than is desirable. We could pass the fact that the type, an English sans-serif, is not suitable for such extensive text, if the space at front, side, and bottom were not so taken up with rules forming meaningless and not pleasing ornament, and taking up space which might be used to better advantage for wider back and top margins, which would more suitably frame the large body type. We can't see why you would spoil the appearance of the large halftone on Page 15, furthermore, with parallel rules around top corners for a space, suggesting, maybe, the photo



Due to wide variety of colors, and the inability of the photoengraver's camera to represent some in true value, only a hint of the excellence of this work by students of the printing classes at Chiswick Polytechnic School of Art, England, is given here. In full size, printed in brown on black suede stock, the "Speed Boats" book cover is particularly impressive. The card at the bottom on which the big "S" in blue with ornament in red simulates a swan is not only interesting but in full size striking

mounts used in snapshot albums. When one has many cuts, as in this booklet, that is "color" and ornament enough, and cheap ornament such as the rule detracts from the good pictures.

H. LORD, of Wellington, New Zealand.—As we recall, the cover of the annual report of Wellington Printing and Related Trades Industrial Union is the first we have seen where the border of rules represents a linotype mat. It is interesting and clever, and so we regret that the page is not somewhat narrower in order to conform more nearly with the proportions of the matrix. Side margins, therefore, are too wide compared with those top and bottom. In view of the extremely conventionalized effect of the matrix representation, it would have been better to use a press ornament without shading or perspective, instead of the halftone. Spacing of lines is bad, there being too little between "Second Annual" and "Report," and too much between the latter and the two following. "Report and Balance Sheet" should be a group, the lines closer to each other than they are to lines above and below. The two lines following are crowded. In a close-set page this would not be so, but with so much space elsewhere the effect, due to the influence of "relativity," is of their piling up on each other. Spacing between words is too wide where lower-case appears; indeed it is very, very bad between "Balance" and "Sheet." The fact that the space is smaller at the ends of that line than between the words breaks up line unity.

A VOLUME that more than likely will rank among the best produced during 1935 is "What Interests People and Why," a collection of six addresses by Morrill Goddard, editor of *The American Weekly*, published for private distribution. H. F. Harvey, in presenting a copy to the editor, describes it so interestingly, we shall use his words, particularly since laudable ambitions concerned with its production are expressed. He says: "The type is Scotch Roman throughout, including the title page and chapter headings. Our hope was to have the book beyond criticism from this standpoint, and we stuck to the one family from cover to cover. Also it will be noted that the presentation card, which is engraved, was also done in Scotch Roman. To get this we furnished a proof from the text of the book to the engraver. Even the labels upon the cartons in which the books were sent were done in Scotch Roman. The paper is 80-pound deckle-edged, and all the books have been sent out uncut, like the copy sent you. The binding is in genuine sheepskin, with the cover stamped in gold leaf. The color of the leather is a very deep blue—just as near black as we could come and miss. The end sheets are of a lighter blue, and the head band matches the end sheets in color." The excellence of format, paper, and binding is such, we are loath to mention two points, correction of which would leave nothing to be desired. One is that word-spacing is too close in the running head in relation to letterspacing, in short there is a suggestion of the words running together. The running heads could be a point farther from the text. On Page 83, for instance, we find a final line that is the first of a paragraph, and on account of paragraph indentation, form of the page is broken. To correct it would involve bringing the author into the picture, or spacing lines so that one line less would appear on the page, a doubtful proceeding at best. The book is highly creditable to the division of the great Hearst organization responsible for it, as well as to Lee & Phillips, typographers, New York City, for the typesetting, and to the John F. Cuneo Company, Chicago, for its handling of printing and binding.



# Code of Ethics

## United Typothetae of America

This Code of Ethics was adopted at the Fifth Annual Convention on October 20-22, 1891,  
and has been reaffirmed at every Convention since that time



**R**ECOGNIZING the fact that in the conduct of our business no individual or concern in any community can act regardless of his neighbors and competitors, and that while the spirit of competition has been so deeply imbedded in the human breast and so keenly sharpened by the methods of everyday life as to cause it to enter into and influence every transaction, but at the same time believing there are methods of competition which are clean, honorable, and legitimate, whereby we can compete without wronging others and without demoralizing the business in which we are engaged, this Association adopts the following code and recommends them to the employing printers of the country:

### OF OUR DUTY TO OURSELVES

1. The code of ethics best calculated to elevate the status of employing printers must be evolved by the development of moral and intellectual manhood. We should, therefore, and firmly, resolve to test every transaction by the standard of truth and justice.

2. Take advantage of no man's ignorance, and see that employees are truthful and straightforward, and do not misrepresent nor overcharge the confiding.

3. It is an absolute essential in honorable competition that we prove ourselves as honorable in every particular as we would have our competitors.

4. Mix freely with intelligent and honorable members of the craft, and study their ways and methods, and endeavor to get a reputation in the community as an intelligent, honest, first-class printer, whom people can trust with their work without competitive bidding.

5. Every printing establishment should have a perfect system of ascertaining the actual cost of every job. It is in this way only that the business can hope to be relieved from the deleterious effects of guess prices. Such a system should not only ascertain the facts, but record them, so that they can be referred to understandingly, and the information immediately ascertained.

6. No establishment should be satisfied with anything except the most exact and systematic bookkeeping, and all work should be checked up and charges proved before delivery, and the following made standing rule: Never permit a charge to be entered on the books that cannot be proved by competent evidence in a court of justice to be a fair competitive price.

7. The expense of doing business, such as the wear and tear of material, interest on money invested, bad debts, rents, taxes, insurance, bookkeeping, and all other items of expense, should be ever before our eyes, and we should never forget that these must be as surely levied on each particular job as its labor cost. Never, under any circumstances, should the minimum cost plus a fair profit be departed from. It should be felt here a double restraint; in the first place, to cut cost is foolish, in the second place, it is wrong.

8. On no account consent to pay commissions to bookkeepers, secretaries, or others who have work to give out. It is demoralizing to both the giver and the taker. Money is passed without a proper equivalent. The agent is selling something he has no right to sell, and unless the printer has a better conscience than is ordinarily met with, the commission is added to the bill, and the customer pays more than he should.

### OF OUR DUTY TO EACH OTHER

9. When a young competitor enters the ranks, welcome him as a new soldier to the field, and help him to any information and assistance which will enable him to overcome the difficulties we had so much trouble in surmounting. Rest assured you can make no better investment of the time necessary to do so, as his gratitude for the kindly consideration will often cause him to repay you in fourfold way and where you would least anticipate it.

10. It should be a duty and a pleasure to impart to our less-experienced competitors the knowledge we pos-

sess, so long as we are satisfied that the information generously given will be honorably used. In this way the element of ignorance, which does so much to demoralize the craft, may be partially eliminated and one of the most dangerous factors of competition destroyed. Remember that knowledge kindly imparted makes a business friend of one who would probably otherwise become a business foe.

11. The young employer who starts with a small capital, and does most of his own work, should ever remember the honorable nature of his calling, and never make the mistake of supposing that because he does his own work he can do it for less than his neighbor who employs fifty or more hands, with a long list of superintendents and foremen. He should rather insist that the work which he does with his own hands will be better done, and therefore he should receive more for it.

12. When a printer is offered work which he cannot do, his rule should be to decline it and refer his customer to the office that can do it, and not accept the work hoping to get some neighbor to do it for him and allow him a commission.

13. Make no rebates or allowances to professional brokers or middlemen. If it is possible to help a neighbor out of an extra rush of composition or presswork, do it cheerfully, and divide with him the profit on the work. In this way the temptation to add to the facilities, oftentimes much too large for the work done in a given community, will very often be overcome, as idle machinery makes it almost impossible to maintain any standard of prices which may be adopted.

14. When estimates are asked for by any person on work done by another printer, with plain intent to find cause for an alleged unfairness of the price charged, they should be invariably declined. It is not safe to criticize any price until one is in possession of all the facts. The work itself when done does not say whether it was done by night or by day, with a few or many alterations; these with many other unknown conditions may have controlled the price.

15. In making estimates we are shooting arrows in the dark, and may unwittingly wound some of our best friends when we have least intended it. If the aggrieved person thinks he has been injured by an estimate which has taken away a valued customer, his proper course is to seek an explanation, and he should always begin with the supposition that the injurious price has been made in ignorance of all the facts, by thoughtlessness or by mistake. In most cases he can reach such an explanation as will prevent a repetition of the error, if it does not bring the lost work back.

### OF PRICES AND ESTIMATES

16. Every establishment should have a thorough knowledge of what it costs to produce the work it sends out, and should determine what percentage of profit it will be satisfied with. Based upon those two items, it should establish its prices for the work undertaken, whether secured by competitive bid or without a price being named in advance.

17. A master printer should not make estimates for work that he cannot do, and when he is devoid of experience in certain branches of printing, should not attempt to price them. It is always unsafe and often unjust to give prices upon a class of work for which the cost is not positively known and has to be guessed at.

18. Always have the courage to ask for fair remuneration for any work offered, resting assured that it will be more profitable to be without a job than to secure one in which there is a temptation to resort to questionable methods in order to avoid a financial loss in its execution.

19. Estimates calling for detailed specifications of separate value of the paper, composition, electros, typing, presswork, ruling, binding, etc., should always be refused. These details the customer has no right to. They are the printer's property, and to be swift in giving

them away is one of the surest methods of provoking unfair competition.

20. When requested to make estimates for work, or submitting proposals in answer to advertisements, the intelligent printer should endeavor never to lose sight of the fact that the only price proper to make is the one that he would make were the work entrusted to him without any estimates having been requested on it. His estimated figures should be made on the basis of 1,000 ems, per token, and per pound for paper that he has adopted for his minimum for the class of work, while carefully studying the subject with the figures of his present year's business before his eyes, and while safely shielded from the exciting influences which arise when the estimate field is so close upon him—always consoling himself when he loses the job with the thought that if he had encumbered himself with the work at a low figure he would have incapacitated himself from doing what may presently come along at a remunerative rate.

21. A master printer should always contend that he is entitled, when asked for an estimate, to know the names of all who are to be requested to bid on the work. A glance at the names is often sufficient to show him whether it is worth the trouble to make the necessary calculations. He should also insist upon his right, if he desires it, to know all the prices offered for the work, and to whom and at what prices it was awarded.

22. The man who asks for a bid upon work, and before receiving it shows the figures made by another bidder, should be marked; it can be depended on, if he will show you another's bid he will show yours to a third party. He wants you to do the job if you will do it for less than anyone else.

### OUR DUTY TO OUR WORKMEN

23. In the conduct of our establishment it should be our constant endeavor to elevate the moral character and ameliorate the financial condition of our workmen who are engaged with us. This interest in their welfare is one of the best methods of preventing strikes and lockouts, which do such untold damage to both the proprietor and the journeymen.

24. While it should be the firm and unalterable determination of every printer not to be dictated to by labor organizations when their demands are unfair, or which substitute the will of a prejudiced majority for the conservative teachings of common sense and justice, we should be slow to condemn the action taken by the journeymen, as it is possible that the influences controlling them may be more than they are able to resist.

25. Any action which tends to decrease the rate of wages should be looked upon with as much distrust as is an effort to increase them. We should always remember that the proper place for us to look for remuneration is from the business we do at a legitimate profit, and not from what we can save in the *per diem* of the wage worker, or from what we can make out of each other.

26. In the treatment of apprentices or boys who are in our employ we should be ever careful as to whose hands they are in, as they are often influenced for good or for bad by the example of the foreman under whom they work.

27. When an apprentice is taken, it should be considered our duty, if he prove unapt or untractable, to advise him to seek another line of trade. It often occurs that a poor printer would have made a good blacksmith or shoemaker; therefore, either trade, as well as the boy, would be benefited by taking him away from the trade for which he is unfitted.

28. When we conclude that the apprentice we have taken is competent to learn the business and that he will learn it in such a manner as to reflect credit upon those who taught him, as well as himself, no effort should be spared to make him all he should be as a workman and a good citizen. By so doing we add to our own happiness, his prosperity, and help the future generation of employing printers along a very troublesome road.

Originally adopted with the object of improving standards of practice, Edward L. Stone, high-minded master printer of Roanoke, Virginia, has reprinted the U. T. A. Code thus on a parchment-like stock, 14 by 22 inches in size, and distributed it at his own expense, just as a reminder of the continued need for harmony in trade



# Author, Printer, Proofreader

Proofreading needs not only an engine but good brakes.

Knowing when to apply them makes a star proofreader

By EDWARD N. TEALL

»» JUST WHAT ARE the proofreader's responsibilities toward author or editor, and toward the printer who employs him? It should be stated at the outset that exact definition is simply impossible, as different authors, editors, and printers have differing views and often impose widely variant requirements. The successful proofreader is the one who best adjusts himself to those requirements.

Proofreading needs not only an engine but good brakes; and proper use of the brakes is difficult. The good proofreader knows when things are wrong; the star knows when to pass them even though demonstrably wrong. That is to say, he knows how to subordinate his own ideas, his own actual knowledge, to the requirements of those for whom he works.

The proofreader's function is to see that the exact final effect desired by those who employ him is produced, whether he likes that effect or not. He is part of a purely commercial process. If he makes mistakes, he increases the cost of production; if he uses perfect judgment, he contributes to the lowering of costs.

In the ideal system, all copy going to the shop would be in such shape that "follow copy" orders could be given—and carried through with completely satisfactory results. But it is seldom indeed that perfect copy is sent to the shop. That is where the possession of good judgment by the proofreader comes in.

Consider, for the present, book publication and problems of the proofroom. The printer is doing a job for the publisher. It is the publisher's place to know what the author wants. The publisher is responsible for the copy that goes to the printer. His editor should have matters of style worked out with the author. When the copy goes to the printer's office, it is supposed to show exactly what is to go into type.

But frequently it happens that editor and author do not get together on style in advance of the manuscript going to the printer. In that case, the editor and the publisher have to iron out the wrinkles. The responsibility is not the printer's. All the operator and the proofreader can do is to correct obvious, overlooked slips, like "interfer" for "interfere," "phosphorous" (adjective) for "phosphorus" (noun), or an occasional squeeze-up like "prounce" for "pronounce."

The proofreader may abominate the split infinitive, but it is not for him to unsplit them if the author uses them. Whether he should even query inconsistency in such a point of style is perhaps debatable, though I should say as a general rule: No! No matter who might have passed 1056 as the year of the battle of Hastings, or New Jersey as the smallest State in the Union, the proofreader is bound to order correction. When he does this, it is wise for him to "cover up" by letting the change be brought to the attention of his editorial superior. But he cannot pass, without correction or query, a palpable error in spelling or fact.

This brings up the matter of querying. The proofreader who has an ungovernable appetite for querying is truly a pest to his employer. Querying should be done judiciously. Some authors look to the proofreader for services that should be rendered, properly, by some editorial copy-handler. They sometimes expect him to do their own work—checking up on dates and statistics, on historical references, and quotations. Others resent any demonstration of mental individuality by the proofreader,

expecting him to work like an inanimate machine, and resenting any suggestions from him. (But even these persons are apt to throw the blame for error in the finished work on that same proofreader!)

It would be easy to go on for paragraphs and pages, traversing this old, familiar ground, rehearsing trying difficulties with which we are all so unhappily acquainted. There is no profit, however, in going over and over the old tale of woe.

But there is profit in resurveying the ground, if it leads us finally to a constructive conclusion. Such conclusions are not always affirmative. A negative conclusion may be most helpful. In this instance a negative conclusion is the best at which we may hope to arrive. It is, briefly, this:

There never can be a definition of the duties of the proofreader which will gain universal acceptance. Conditions vary in different shops. The personal factor is ever present in the equation. Publishers cannot make fixed rules for all authors. They cannot, therefore, contract with a printer to do all their work in the same style. And the printer cannot, very logically instruct his proofreaders to disregard differences in various jobs that are done for the same publishing house.

The first great thing for the proofreader to learn—as an actually guiding principle in his work—is that while earnestly striving to increase his knowledge in all fields, he must recognize the fact that he is not engaged as an editor; his responsibility is to reproduce in type what is given him in copy. He must often and often "take it," surrendering with at least an air of good grace and giving his employer what the customer wants, not what the proofreader knows to be right.

Frequently I have spoken of the editorial or semi-editorial phase of the proofreader's work—and I am not going back on that, now. How can this be reconciled with the above statement? In this way:

Every proofreader who can acquire the degree of self-control necessary to "taking it" may also increase his own powers by constant study—and he may, after wisely waiting for exactly the right times and conditions, convince his employer that his critical suggestions are worth taking and passing along to the publisher up at the head of the line. That is where the good man shows his superiority to the less able man, who cannot present his points quite so effectively.

What are the proofreader's responsibilities? Primarily, to give to the printer who employs him the best possible realization of the customer's demands with the least fuss and expense. Secondarily, to find ways and means to make an *original* contribution, with skill and judgment, that it will



Book mark, drawn for the Editor by R. J. Bucholz, printing instructor, of Cleveland

gain recognition as a factor in making the product better than it would have been if the proofreader had practiced merely the mechanical functions of his calling.

Now, there's a lot more to this than may appear on the surface. It calls for careful thinking. Each reader has to work these matters out for himself. We are not robots, but human beings, with some intelligence, much ambition, and a healthy respect for our own knowledge and ideas.

The big point I want to bring out is that self-discipline is a vital necessity for the proofreader who desires to advance. And the proofroom will be more generally and generously recognized as a necessary and valuable part of the system if those who work in it can master the very fine art of putting their own professional personality into the work while giving effective recognition to the perhaps vexatious but quite inescapable fact that the boss is the boss, and the head of the business issues orders with something of an intention of having them carried out, whether the boys down the line like it or not.

# Machine Composition

What is your particular problem? Queries are answered by mail if a stamped return envelope is enclosed

By E. M. Keating

## Removing Spaceband Key Lever

Because of trouble with space and key lever jumping out of the adjusting screw in the back pawl lever, I believe I shall have to remove this lever. I have never seen this lever out of the machine and hardly know where to start. I suppose I must remove it so as to bend the left end a trifle. Please describe method of removing it from the machine.

We suggest that you examine lugs of each spaceband for bends. Remove bent ones, try the machine, and note whether the lever still leaves the adjusting screw as you have described. Work an hour or more in the trial. If the lever should occasionally detach from the adjusting screw, note whether it is found forward or back of the screw slot, as this will help you if

you decide to give the left end of the lever a slight bend to make it register with the slot in the adjusting screw. If a slight bend will correct this lever, try using duck-bill pliers, but do not remove the lever to fix it, as it can be readily reached by backing the cams and permitting the spaceband transfer lever pawl to be moved a trifle to the left. Test action of the lever without spacebands, and then with them in the box. If for any other reason you desire to remove the lever in question, detach the right end from the keyboard keyrod, then loosen a small headless screw found bearing on the hinge pin of the lever. With a short bent piece of wire press the front end of the hinge rod back so that it can be drawn out rearwards between the keyboard keyrods. The lever may then be drawn out without further interference.

Another question that was added as a postscript read: "As we use our machine about three days a week, the spacebands become quite rusty, especially in damp weather. I leave them in the spaceband box and clean them only on the days I use the machine. I wonder if I should oil them while the machine is not in use."

This matter can be taken care of by removing the spacebands and wrapping them in paraffin-coated paper. When rust is observed on spacebands, elevator jaws, the mold, and other unprotected parts, it can be easily removed by using Faber's ink eraser No. 104. This rubber eraser does little or no harm to these parts.

## Improper Use of Screwdriver

An operator has submitted some half-dozen assorted matrices, each showing an indentation on the casting edge both above and below the punched characters. The accompanying note gives no hint as to the cause, but refers to the damaged condition and states it is of recent occurrence. He wants to know the reason and remedy for this trouble.

The damage is no doubt due to a burr on the edges of the mold body and mold cap. The burr probably was caused by careless handling of a screwdriver by the operator himself. Capable mechanics who know how to use tools find it hard to believe that anyone running a machine would be so ignorant as to deliberately lift off the mold cap by inserting a screwdriver into the mold cell and giving it a blow with the palm of the hand, yet this practice is not uncommon. The operator who does

## HALFTONE ECHO OF CAMERA STUDY

The Fourth International Salon, organized by the Boston (Massachusetts) Camera Club, was held in galleries of the Boston Art Club last June. A reproduction of one subject in the exhibition, "The Old Butternut," is included in this issue of *THE INLAND PRINTER*.

It is only within the past six years that art clubs and museums of art have admitted photographic exhibitions, and not all will do so even now. Photography is, however, one of the most widely appreciated forms of artistic portrayal. As in painting, the composition and reproduction of tone values are particularly appreciated, and these aspects of photography predominated in the Boston exhibition, in its portraiture, landscapes, and many idealistic subjects. The exhibition included entries from photographers in Germany, England, France, China, India, and Australia, in addition to the product of American camera artists.

The Boston Camera Club membership includes several printers. Its president, Franklin I. Jordan, is widely known in the printing industry, and is a frequent and prominent exhibitor in the major international photographic events.

The subject, "The Old Butternut," has widespread interest because it recalls to so many people a combination of water, field, and trees with which they are familiar. We recognize these elements and appreciate the photographer's skill in attaining line and cloud effects.

The engraving, in 120-line halftone, by the Pilgrim Photo-Engraving Company, Boston, is faithful to the original print, and has retained relative tone values in the lights and shades of the tree trunk and clouds. The 120-line screen admits the use of an uncoated paper, to carry along the somewhat brush-like qualities of the original.

Presswork also required a full understanding of the results desired. The printer, The Abbey Press, Gordon-Taylor, Incorporated, of Cambridge, Massachusetts, quite closely approximated the interesting photographic print by the use of a dead-black ink, and by makeready best suited to the desired tone distribution. This printing firm has long been identified with much of the special advertising, typography, and paper specimen work for New England firms, and is known for its general commercial printing as well.

this would be highly insulted if he were referred to as a "blacksmith."

Only recently an operator was asked whom he had copied when he sought to chisel metal from the first elevator jaws with hammer and screwdriver. His prompt answer was short and sweet: "Our man always does it that way." So it may be that the operator's training has been neglected in mechanical matters.

The operator who reported the damaged mold cap and mold body was later shown how the mold cap could be lifted without harm by using a screwdriver on the right and left ends of the mold in the slot between the cap and body of the mold. Burrs on the two parts were removed by a few rubs with a Scotch stone. Of course, the mold cap and body of the matrices he sent were irreparably damaged and could not be restored to their former condition.

#### Cleaning Commutator Surface

What is a remedy for sparking brushes on a machine motor?

Find out if brush needs replacing owing to its shortened length. If a new one is not needed, take a piece of fine flint paper, wrapped around a reglet, and hold it on the rotating surface of the armature. This should brighten the surface and give a better contact for the brushes.

If the relief is not complete, see if the brushes are sufficiently free in the holders to permit the brush springs to press them against the surface of the commutator. Do not use emery cloth or paper for polishing the surface of commutator. This latter abrasive may be safely used on the contact points of clapper switch in panel box.

#### Chromic Acid for Chandeliers

An operator asks about commercial chromic acid which some one recommended for cleaning of matrices. He tried a few old matrices in a solution, which he thinks was a trifle strong, and finds that it cleans the matrices too well. In fact it etched them quite perceptibly. He is now doubtful about the advisability of using this means of cleaning matrices. It appears that his friend used it in cleaning badly discolored chandelier fixtures, and the acid cleaned the fixtures wonderfully.

For a number of years warnings have been given to operators against the use of this etching fluid, as it endangers the delicate walls of the matrices, and as a result shortens the life of a font. There are still several ways of cleaning matrices which appear to cause little or no harm. Many prefer to keep the path of the matrices clean and the bearings of the distributor screws lubricated carefully with light oil, and the screw thread kept as clean as possible. Cleanliness of parts adjacent to the path of the circulating matrices will make the frequent cleaning of the matrix lugs themselves unnecessary.

## I.P. CARTOONIST ALSO A PAINTER

In the art section of the Chicago *Daily News*, of September 7, C. T. Bulliet provided an interesting account of the career of "our" John T. Nolf. The story appeared under the heading "Artists of Chicago, Past and Present," which is a weekly feature, and included a reproduction of a recent oil painting by Nolf.

The author paid tribute to the cartoon series "In the Days That Wuz," by which

an artist, where he worked with Marco Morrow and Sherwood Anderson. From there he moved on to the Stanley Clague agency, and worked on big accounts such as Old Dutch Cleanser, Kellogg's health foods, Pabst beer and Calumet baking powder, until he ultimately graduated to "ethical art."

Nolf now is known as the "Mayor of Grand Detour." The village of Grand



One of many paintings in oil by John T. Nolf, who depicts rural subjects and neighbors with vigorous natural simplicity that characterizes his work and is bringing deserved recognition

Nolf is best known to readers of *THE INLAND PRINTER*, and told of the request from a hospital for an original in behalf of an invalid printer, which the artist considers his finest tribute.

The remarkable career of this popular printer-artist is told in detail, beginning with his days as a tramp printer in the West, where he was known as "Astoria Bill" for his tall tales of "Astoria." The three kings and poker game in Spokane that won him the money to come to Chicago to see "real paintings" in the Art Institute is described.

In Chicago he worked as a printer on the old *Chicago Record*, then went with the Long-Critchfield advertising agency, as

Detour, Dixon, Illinois, his home, is a former stage-coach station in the Rock River valley, where John Deere forged his first plow. Here he gossips with rural neighbors, and paints their portraits.

#### ★ ★ The Early Settlers

Harry B. Turner, owner of the *Inquirer and Mirror*, of Nantucket, Massachusetts, attaches a 2 by 4 inch blotter to invoices and correspondence on which is printed the following:

"The early settlers may have founded this country of ours, but those who settle promptly on the first of each month are the ones who keep it going."

# The Pressroom

Questions relating to pressroom problems are solicited, and will be answered by mail if a self-addressed and stamped envelope is enclosed

By Eugene St. John

## Printing on Celluloid

We have a customer who wants to have some printing done on celluloid and would like to know if this can be done on a platen press? If so, does it require a special ink? Where can we buy celluloid? If it is not practicable to do this printing on a platen press, could you give us the name of concern in this vicinity that does this work?

Special ink is used to print on dull or matt celluloid. After the ink has dried, the sheet is lacquered to obtain the glossy surface peculiar to finished celluloid. As there is a fire hazard in lacquering, the work is commonly entrusted to concerns specializing in celluloid printing. It is possible, with special ink, to print on lacquered celluloid, but the result is not pleasing. Rubber forms are best on celluloid. Platen presses are excellent for this kind of work.

## Quick Makeready on Short Runs

I am seeking the best method of printing short runs of heavy forms, mostly machine-cast slugs with some brass rules and foundry type, as quickly as possible without sacrificing the appearance of the print. This is rush work without time for thorough makeready. Is a blanket helpful on such work on platen presses? The forms are new.

Some like blankets and we are sending you the names of manufacturers. The most important requirement is that you have the platen parallel to the form. As machine-cast slugs give more under impression than brass rule and foundry type, the impression should be reinforced on the slugs, say an onion-skin in an overlay, or a folio in an underlay. You can carry a single sheet of onion-skin or a thirteen-pound sulphite bond as the top sheet of the packing and from this cut the print of the type and brass rules. Or you can pull a print of the form on folio, then cut from it the print of slugs only and paste this cut-out on the back of the form. You will find many columns of slugs light on one end. An onion-skin underlay will correct this. If you are not using a blanket, the best packing on a platen press is a thick sheet of celluloid on the platen; over this two or three sheets of a sixteen-pound sulphite bond, or a sixty-pound M. F. book and one sheet of thirteen-pound bond or folio, covered with an oiled manila tympan. Proceed as follows:

ink up with fast-drying dull halftone black which sets and dries so well that you can carry full color to help a scant makeready. Place form in press. Set the grippers to clear the form. Raise lower bale and, holding the tympan up, pull a trial impression on the packing. Probably the print is light on the upper half of the form. Turn the screws to throw the upper half of platen into parallel with the form. Pull a second trial impression. Cut out print of type.

Underlay low ends of slugs if needed. Smooth the tympan out and clamp under lower bale. Set the gages, which you can do from the print on the sheet below the transparent tympan. Set grippers and any other stripping devices. Pull an impression on stock to be used. If it prints clear but with a little too much impression on the back of the sheet, withdraw the celluloid and place it over the top sheet of the packing. Place a sheet of news over the celluloid and next to the tympan, and in most cases you are ready to start the run on this class of work. Sometimes, however, you will get a heavy form which prints light in the center. A few circles or ovals of thin tissue in the packing will correct this. On the samples you submit there is not enough impression to get a clear print. Do not attempt to print with scant impression on rush work. Since all the forms are backed up, a full-strength impression does not show, the customer is satisfied, and you can gain in production.

## Manufacture of Playing Cards

We desire information relative to the manufacture of playing cards, the process, the source of material supply, the source from which we might be able to secure the printing plates, and whatever other information you can offer.

The manufacture of playing cards is a specialty requiring meticulous care and a large investment of money in equipment. Therefore we advise you to place your orders with a large independent concern which makes cards for the trade. Much of this work has gone to the offset press, but a very large volume of it still is produced on letterpress machines. Varnishing and die-cutting equipment will be required, and every step of the work requires the utmost vigilance in order that no mark on a card back would distinguish it from the others.

## Size for Abrasive Powder

We recently had occasion to produce a job on both coated and offset papers, eighty pound, by letterpress, where an emery wheel would be shown as an illustration and on which actual abrasive powder would be dusted. Our problem is to find a proper base for this abrasive powder.

Send samples of the paper and powder to your inkmaker, with name of the press to be used and he will supply suitable size. The size must not be allowed to dry on the press, and dusting must immediately follow printed impression of the size in order that its tack will be at full strength.

## Adhesive for Mounting Cuts

Under "Pressroom Notes," page 57, July issue, you refer to an adhesive that can be spread between halftone cuts and wood bases. Will you kindly give us its name?

Name is being sent to you, but please note that we do not recommend an adhesive as a substitute for tacks (brads) on a run of considerable length. You will have to watch the plates when mounted with an adhesive. Tacks are safer, because when one loosens, the head is inked and shows up in the print, thus warning you.

## Letterpress Offset Presses

It will be appreciated if you will advise us whether any manufacturer is making a small flat-bed offset press suitable for short runs which would permit offsetting from halftones or zinc etchings to the rubber blanket, either hand or power operated, either with or without automatic inking device. Much of our work will be only 9 by 5.

You might inquire of the manufacturers of litho transfer presses as to whether any of their late devices would be useful. Regular offset presses do not print from typographic engravings. There are, however, so-called letterpress offset rotary machines in use, and names of the users are being sent to you.

## Plateless Engraving

Will you kindly let us know where we can get information on plateless engraving and what we will need for same?

If you refer to the stunt of printing transparent colors over a black or other single-color plate without needing color plates, you will find it described in the February, 1932, issue of *THE INLAND PRINTER*, pages 75 to 77 inclusive.

### Printers' Carbon Paper

Can you tell me how the enclosed stencil is made so that the carbon comes off on the reverse of the sheet laid on top of it? Can this be done on a platen press, and if so, how?

This work cannot be done economically on the printing press. If black or dark blue will answer, you can get "printers' carbon paper" from your paper dealer. If the carbon must match a color sample, you can get this paper from a carbonized paper manufacturer.

### Read About Rubber Plates

After reading the article in *THE INLAND PRINTER* entitled "Colors From Rubber Plates Widen Letterpress Field," I understand that it is possible to print from rubber plates on regular presses. Would like all available information about the process. Would it be possible to mount these plates on wood with glue as on anilin presses? Could I use ordinary wet inks as flow, or would I have to use anilin inks? Where can I get the plates made? I'm sorry I did not subscribe to *THE INLAND PRINTER* ten years ago; it is the soundest investment I ever made.

We are sending you the names of concerns making rubber plates, who will also be pleased to supply detailed information

on their use. Yes, rubber plates may be used on all regular presses, either with regular printing inks adapted to use on rubber forms, or with anilin inks, as required. Rubber plates may be had for patent blocks, metal base, or for mounting on wood with suitable adhesive.

### Printing on Metal-Coated Paper

I am writing you in regard to a job that is a little out of the ordinary run of our work. I have enclosed proofs with the colors and forms we shall run, and a sample of the stock. We submitted a sample of stock to our inkmaker and we assume he has furnished us with the proper inks. The job is to be run on a four-roller cylinder press. The rollers are in good condition.

Under the conditions stated you need expect no trouble. With a thorough make-ready, the right inks, and good rollers you should have smooth sailing. You should examine printed sheets frequently as you proceed, however, to make sure all of the form is printing, as some of the metal-coated papers will vary in thickness. You should also be on your guard against offset. It is necessary to rack the printed sheets when printing some metal-coated papers.

### A Medley of Questions

We are unable to get a reply from the manufacturer of a thermographic machine we have which is about ten years old. Can you give us the address of another concern in this line? I am interested in offset preventives and wonder if an installation may be used on more than one press. Also am interested in printing multicolor from single halftone.

Advise that you write the Chamber of Commerce and the typefounder in that city for the address needed. We are sending you the name and address of a concern that can advise you on offset preventive installations. We are giving you the page numbers of articles in back issues of *THE INLAND PRINTER* which cover multicolor printing from a single halftone.

### Roller Streaks on Halftone Plate

Enclosed you will find three copies of a halftone that was printed on a platen press with three form rollers (no vibrators). You will notice a streak down the right-hand edge which varies according to the speed of the press. I used roller bearers and set the rollers until they just touched the plate, but could not get rid of it. I have the same trouble every time I try to run a plate on this press. There is considerable play in the roller mechanism.

You can get rid of the play by using roller cores of standard circumference and by renewing the roller-saddles and saddle springs should this be necessary. You need more roller pressure than a touch. Perhaps the plate is high on the edge where the streak shows, or one roller is bearing too heavily on the plate. You need vibrators or a tripped bottom roller for this work.

### Wants Paraffining Information

We are interested in the production of waxed or paraffined signs and have had varied success. Our trouble seems to be in getting the right inks and the proper temperature on the wax.

Special inks that are fast to hot paraffin are obtainable. They permit the printed sheet to be run through hot liquid paraffin. The problem is to maintain the melting temperature. Electric heat is preferred.

### Inks Rub Off Coated Paper

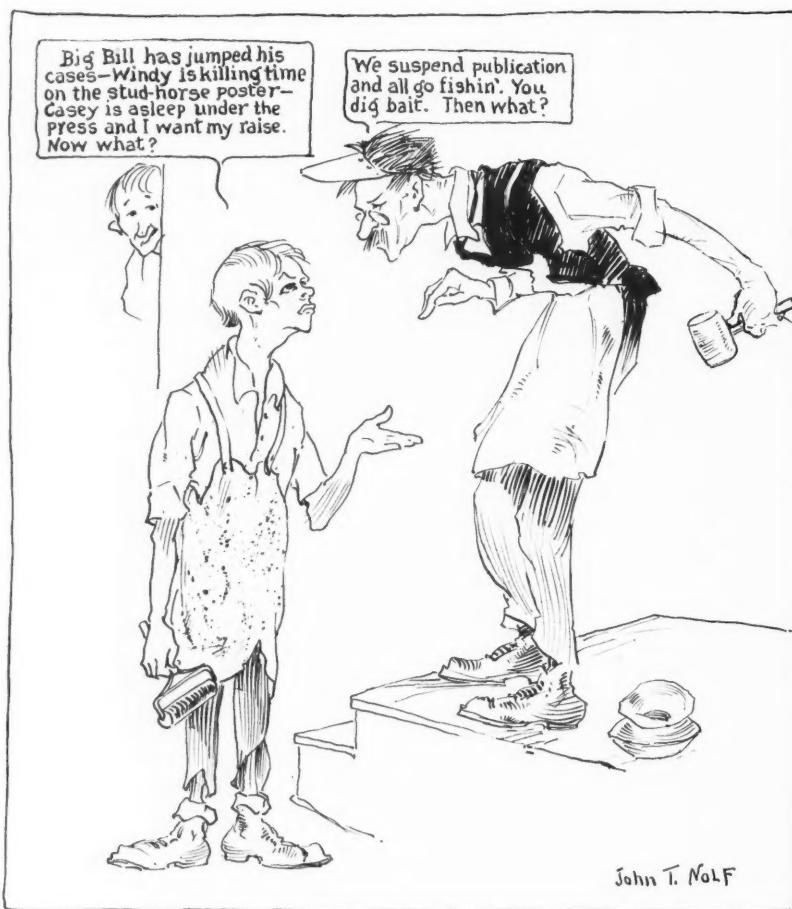
The black and red inks used on the enclosed cover rubbed off. The black was run over a sheet heater and the red was slip-sheeted. We experienced this same trouble once before. Can you explain this and suggest a preventive?

The inks used were not sufficiently quick- and hard-drying. Use dull halftone inks of the very quick-drying type.

### Formula for Type Wash

Some time ago we noticed an article in which a formula for making type wash was given. Will you send us a copy of the formula?

The best type wash, and the least costly, is lye water. All wood is removed from the form, which is then carried on a galley to the sink. After washing with lye water, the form is well rinsed in cold water.



"In the Days That Wuz"—The Strike Is On

Cartoon by John T. Nolf, Printer-Artist

# COST FINDING SIMPLIFIED

Business improvement has revived interest of printers in easily applied and dependable cost-finding methods like those described in this timely article

By JACK TARRANT

» UNDER NORMAL CONDITIONS the printer expects a certain amount of price-cutting competition, usually from inefficient or smaller competitors who do not know their costs, and who cut prices through ignorance rather than with deliberate intent of sacrificing profit or getting an order regardless of what it may cost them.

During the depression, however, firms that were known to maintain efficient cost-finding systems joined the ranks of price cutters. They did so deliberately and with full knowledge of what they were doing. They cut prices to meet an unprecedented competitive situation, to retain the business of some long established customer, or to "scare up" a little work and keep their organizations together.

Printing was sold for whatever the producer could get for it. It made little difference whether he knew his costs or not. He lost money with or without a cost system. It was quite natural, therefore, that many printers temporarily regarded the maintenance of a cost-finding system as an unnecessary and unwarranted expense.

The recent business upturn brought an instantaneous change. Now that there is more business to be had, at a profit, the printer again wants dependable cost information, or the means of getting it.

The following article is particularly helpful because it is timely, and because it describes a simplified way of handling costs in small- and medium-sized plants.

THE EDITORS.

★ ★ ★

Most printing today is sold on some sort of specification. Work is obtained from a buyer, generally upon an estimate or an agreed price, and must be produced upon specifications or instructions received from the buyer.

Unless the cost of producing the work is known, the printer's estimate must necessarily be based on guess work. There has been some objection by the printer in the past to doing anything about installing a cost system. The most prominent objections are the cost of installation and the expense of operation. Many printers are of the opinion that a cost system means an endless amount of detail and red tape.

The Graphic Arts Federation of Chicago believed that the Standard Cost-finding

System was too complicated for the smaller plants to operate. Therefore, steps were taken to devise some system that would give the smaller printer his costs without going into needless detail.

The following Simplified Cost-finding System therefore has been devised for the small plant, with the one idea in mind of eliminating red tape.

In the past, it had not been so important to keep costs, because the margin between costs and selling in most cases was far

and make sure that each piece of work carries its share of the general cost.

Old machinery is going to be forced out, and in its place must go the new high-speed, efficient equipment. This, however, will not be enough to compete in the future, as it is going to be necessary for all printers to pay more attention to business management. The successful printer makes his money in the front office.

It is important today that every printer know on what work he makes a profit and on what work he shows a loss.

The Simplified Cost-finding System is one of the tools by which the small printer can be assured of a profit.

Several forms are shown, the purpose of which is to provide the means for accurately recording the three elements of the cost of printing, such as labor, materials, and overhead.

No cost is a true cost unless it contains *everything* that the business pays for, but *nothing* that the business does not pay for. The forms shown provide an orderly process for collecting and tabulating the data necessary to establish your costs.

FORM NUMBER 1—The estimate blank is necessary because it is a constant reminder of the different items that are necessary in order to complete a piece of printing. It tends to eliminate the one big mistake of *omission*. Leaving out items that should be put in is the one error that even the experienced estimator often makes. Therefore, a good motto would be "Always use an estimate blank."

FORM NUMBER 2—The instruction envelope or job ticket—as soon as an order is received, this form should carry a number and all detail should be filled in on the face of the ticket. There is room for a complete description of stock, composition, press-work, outside purchases, and delivery.

This ticket should be made out, carrying all detailed instructions so that it will answer every possible question when it arrives in the plant. On the right hand side of this ticket space is allowed that answers the purpose of the employees' time ticket. Under the heading, Composing Room, is a column for the employees to write in their names, columns for the start and finish of the work, and also a column that allows for the total time of composition.



A simple cost system explained by Jack Tarrant, who is the assistant secretary of the Chicago Graphic Arts Federation

enough apart that a good return on the investment could be made even if not much attention was paid to costs. Today the margin of profit is so small that it necessitates the most careful management and short cuts if one is to weather the storm.

Competitive conditions are such that it is almost impossible to show a loss on some work and make it up on some other account, as has been the custom in the past. It is obvious then, that every printer should know the cost of every job he turns out,

The pressroom time, it will be noted, instead of carrying the employe's name, will carry the press number, as in this department the time of the press is computed in place of that of the employe. This department also carries two columns to list the

The time is totaled for each department and carried over to the form on the back of the ticket which is called the Job Cost Summary. All the different operations then are carried forward to this summary, the total hours and the rate an hour, and the

All of these job tickets, as soon as the work is billed, should be filed in numerical order so that they will be easily accessible at the end of the month, when the time comes to fill out form number three.

FORM NUMBER 3—Cost Summary for the month's operation—on this form, provision has been made for a separation of the operations in the plant up to six departments; only two, however, have been filled in, that for the composing room and the job pressroom. If operating more than one kind of press equipment, each should be added as separate departments, according to the size and type of machines.

The Expense and Plant accounts in the General Ledger should be the same as that shown on this form to allow for their being entered in the first column without extra calculations being necessary.

In order to more clearly outline the work and calculations on this form, we have filled in a Cost Summary from the theoretical figures used in these instructions, and reference may be made to this sample form on all the following instructions.

Let us assume that the plant has, in addition to the Composing Room and Job Press, a vertical press, a cutter, and a bindery. We now will take up the various item numbers on this form and, to simplify the instructions for entering the items, we will assign letters to the different departments as follows:

Column "A" . . . . .	Total
" " "B" . . . . .	Composing Room
" " "C" . . . . .	Job Press
" " "D" . . . . .	Vertical Press
" " "E" . . . . .	Cutter
" " "F" . . . . .	Bindery

with a plant equipment as follows:

Composing-room Equipment . . . . .	\$1,000
Type . . . . .	1,400
Job Press . . . . .	300
Vertical Press . . . . .	2,700
Cutter . . . . .	1,200
Bindery . . . . .	400
<b>TOTAL . . . . .</b>	<b>\$7,000</b>

As, in the Simplified System, only producing departments are considered, the office fixtures are proportioned among these items of equipment listed.

**Item 1. Type**—To this line we enter the \$1,400 in both columns "A" and "B."

**Item 2. Machinery and Fixtures**—In this line we enter the remainder of the equipment to column B, \$1,000; Column C, \$300; Column D, \$2,700; Column E, \$1,200; Column F, \$400; making a total of \$5,600 to be entered in Column A.

Items 1 and 2 are now totaled to obtain the figures for Item 3 and would show the following results: Column A, \$7,000; Column B, \$2,400; Column C, \$300; Column D, \$2,700; Column E, \$1,200; Column F, \$400; which represents the total investment

ESTIMATE BLANK		Date	19
Name _____			
Address _____			
Description of Work _____			
Size	Quantity		
STOCK	Stock		
COMPOSITION	Hand Composition		
	Linotype		
	Monotype		
	Make-up		
	Separate for color		
	Lock-up		
PRESS WORK	Make-ready		
	Wash-up for color		
	Running		
	Numbering		
	Ink		
BINDERY	Cutting		
	Trimming		
	Ruling		
	Tabbing		
	Binding		
	Folding		
	Stitching		
	Perforating		
	Punching		
	Gathering		
	Stringing		
	Round Cornering		
Numbering			
Covering			
EXTRAS	Half-tones		
	Zincs		
	Electros		
Wrap			
Deliver			
<b>TOTAL</b>			

Use of an estimating blank such as this prevents that cardinal sin of cost finding, omission. It provides a space for every item of cost entering into a job and avoids selling below cost

starting time and the finish, with the total number of hours the press consumed in the work and the number of impressions produced during that time.

The bindery section of the time ticket is made out with the employe's name, the time the work was started and finished, and the total number of hours. When the particular piece of work for which this ticket was made out is completed and delivered, this job ticket returns to the office.

cost for each individual operation. Such a summary of all of the items shown then will give the total labor cost.

In making any purchases on this particular job number, all invoices should be put in the envelope as soon as received, so that when the time comes for billing all charges that are necessary will be at hand and the job-cost summary can be made out complete. This summary allows for a total cost and a profit and thus the selling price.

in plant, and these figures will be used to obtain some of the direct charges explained later in these columns, and which are necessary in cost summaries.

**Item 4. Shop Payroll**—A record should be kept of the time each employe works in each department, and his pay should be divided accordingly; that is, if an employe should work thirty hours on the cutter and ten hours in the bindery, one-fourth of his

let us assume that the plant occupies a space of 2,000 square feet, divided as:

	Square Feet
Office	300
General Factory	450
Composition	400
Job Press	100
Vertical Press	200
Cutter	250
Bindery	300
<b>TOTAL</b>	<b>2,000</b>

times .06, or \$15; Column F, 300 times .06, or \$18. This is simple arithmetic.

**Item 6. Any Insurance and Taxes**—The charge is distributed by taking the monthly amount of the insurance expense and one-twelfth of the estimated taxes for the year, the total of which let us assume is \$28 a month. This amount should be divided by the total investment shown in Item 3, Column A, which is \$7,000, and which would give a result of \$.004 a \$1.00 of investment. The entries would be: Column A, \$28; and the other columns would be the amount shown in Item 3 multiplied by the charge a \$1.00 of investment of \$.004 resulting in the following figures: Column B, \$9.60; Column C, \$1.20; Column D, \$10.80; Column E, \$4.80; Column F, \$1.60.

**Item 7. Depreciation**—This expense for wear-and-tear obsolescence has been determined on the basis of four years for type and ten years for machinery and fixtures; on this basis the depreciation for Column B on Item 1 would be one-fourth of the investment of \$1,400, or \$350, and on Item 2, 10 per cent of \$1,000, or \$100, making a total for Column B of \$450 for depreciation for a year, which, divided by twelve, would give \$37.50 as depreciation for Column A for one month. The entries for the other columns would result as follows:

	Invest- ment	Per Annu- al	Monthly	Entry Charge
Column C	\$ 300	10	\$ 30	1/12 \$ 2.50
" D	2,700	10	270	1/12 22.50
" E	1,200	10	120	1/12 10.00
" F	400	10	40	1/12 3.33

and a total of \$75.83 for Column A.

**Item 8. Interest on the Investment**—The charge for this item is based upon 6 per cent a year on the investment shown on Item 3, wherefore 6 per cent of \$7,000 would be \$420, which, divided by twelve, would give the monthly interest of \$35 as entry for Column A, Item 8. In the same manner, results for the other columns would be:

	Investment	6 Per Cent	Monthly
Column B	\$2,400	\$144	\$12.00
" C	300	18	1.50
" D	2,700	162	13.50
" E	1,200	72	6.00
" F	400	24	2.00

**Item 9. Power**—This item in most cases is purchased power and we will assume that the bill amounts to \$42.70, which should be entered in Column A and this is distributed on basis of used horsepower.

We will consider that the Job Press is equipped with a one-half-horsepower motor, the Vertical with a three-horsepower motor and the Cutter with a two-horsepower motor, making a total of five and one-half-horsepower for the plant, as the other departments have no power.

We must now take the job tickets (form 2) for all jobs produced for the month, and from them total the hours shown for each

Form No. 2  
Job Printers Ass'n of Chicago

JOB TICKET				No. _____				
Name _____	Address _____							
Description _____		Promised _____						
Size _____	Proof To _____	_____						
STOCK		COMPOSING ROOM						
Reams	Sheets	x	Lbs.	Employee	Start	Finish	Total	
Reams	Sheets	x	Lbs.					
Stock From _____		Rule _____						
COMPOSITION		PRESS ROOM						
Proof To _____	_____			Press No.	Start	Finish	Total	
Body _____	Page Size _____							
Cover _____	Electros _____							
Halftones _____	_____							
PRESS WORK		BINDERY			Employee	Start	Finish	Total
Color of ink _____	_____							
Run _____	Copies _____	One Side—Work and Turn _____						
OUTSIDE PURCHASES		_____						
Binding By _____	_____							
Electros By _____	_____							
Engraving By _____	_____							
Ruling By _____	_____							
Special _____	_____							
DELIVER		_____						
Deliver To _____	_____							
When _____	By _____	_____						
Date Delivered _____		_____						

All instructions regarding a piece of work can be written upon this ticket before it goes into the composing room. Space at the right serves as an employe's time ticket, thus completing the record

pay should be charged to the bindery and three-fourths to the cutter.

We will assume that the payroll amounts to \$822, which would be entered in Column A, and the record of division was: \$210.25 to Column B, \$170.45 to Column C, \$292.85 to Column D, \$90.40 to Column E, and \$58.05 to Column F; these items should be entered on line four in their respective columns.

**Item 5. Rent and Heat**—The space occupied by each department should be determined in order to apportion this charge;

As we are only considering producing departments, we are to disregard the space used for office and general factory of 750 square feet, which leaves 1,250 square feet over which to distribute the rent and heat, and, if this charge is \$75 a month, the division would be arrived at by dividing \$75 by 1,250, which would give us a charge of \$.06 a square foot. The entries for the various columns then would be: Column A, \$75; Column B, 400 times \$.06, or \$24; Column C, 100 times .06, or \$6.00; Column D, 200 times .06, or \$12; Column E, 250

department, which we will assume results as follows:

	Hours
Column B—Composition	90
Column C—Job Press	60
Column D—Vertical	190
Column E—Cutter	50
Column F—Bindery	60
Column A—Total	450

Enter the above figures as Item 27 in their respective columns.

charge \$.061 a horsepower hour, which, multiplied by the horsepower hours for the different departments, would be:

Column C—30 HP hours @ .061	\$ 1.83
Column D—570 HP hours @ .061	34.77
Column E—100 HP hours @ .061	6.10
Column A—Total	\$42.70

*Item 10. Light*—This charge is distributed on the same basis as *Item 5, Rent and*

JOB COST SUMMARY			
	Hours	Rate	Cost
<b>Hand Composition</b>			
Mach. Composition			
Alterations			
 <b>Job Press</b>			
Vertical			
Kelly			
 <b>Cutter</b>			
Bindery			
 <b>Total Labor</b>			
Paper			
 <b>Ink</b>			
<b>Outside Purchases</b>			
Stock Handling %			
 <b>Total Cost</b>			
Profit (20%)			
 <b>Selling Price</b>			

This is the reverse side of the job ticket, showing the job-cost summary. When filled out, including labor cost, purchases, and a fair profit, the total is the correct selling price for the job it covers.

Returning to Item 9, as stated, the Job Press is equipped with a one-half-horsepower motor and operated sixty hours for the month; sixty multiplied by one-half would give thirty-horsepower hours; for the vertical, with a three-horsepower motor, multiplied by the 190 hours worked would give 570-horsepower hours; and the Cutter, with its two-horsepower motor, multiplied by the fifty hours worked would give 100-horsepower hours, or a total of 700-horsepower hours.

The charge of \$42.70, divided by the 700-horsepower hours, would give us a

charge of \$.061 a horsepower hour, which we found to be 1,250. We will assume this charge to be \$12.50 for entry in Column A, the distribution of which would be \$12.50, divided by 1,250 square feet, or \$.01 a square foot. When multiplied by the square feet of the departments it would result as we see it here:

Column B—400 square feet @ .01	\$ 4.00
Column C—100 square feet @ .01	1.00
Column D—250 square feet @ .01	2.00
Column E—250 square feet @ .01	2.50
Column F—300 square feet @ .01	3.00
	1,250
	\$12.50

*Item 11. Shop Expense*—As this item consists of oil, rags, benzine, ink, repairs, and rollers, which are purchases, we will be forced to assume the expense in order to illustrate the distribution, which we find is:

Oil—	\$ 2.50, bought for use on the Vertical Press.
Rags—	7.00, for use as \$1.00 to Composing, \$1.50 for Job Press, and \$4.50 for Vertical.
Benzine—	10.00, for use—\$3.00, Composing Room; \$2.00, Job Press; and \$5.00 Vertical.
Ink—	15.00, for use—\$3.00, Job Press; \$12.00, Vertical.
Repairs—	20.00 —\$5.00 for Job Press and \$15 for Vertical.
Rollers—	15.00 —\$5.00 for Job Press and \$10 for Vertical.
Cutting stick—	1.20 for Cutters.
Grinding Knives—	4.00 for Cutters.
<b>TOTAL</b>	<b>\$74.70</b>

This total of \$74.70 is entered in Column A and, in adding the items for each department, we find there is to be charged, to Column B, \$4.00, Column C, \$16.50, Column D, \$49, Column E, \$5.20.

We have now completed the distribution of the Direct Charges to all departments, which are to be totaled for entry in Item 12. The totals of Columns B, D, E, and F, when added together, should equal the total shown in Column A.

We now have to take up the Overhead Charges, which are all entered in Column A only. These follow.

*Item 13. Office Payroll*—This item covers Office Expense only and should not include any productive payroll from Item 4, and which we will assume to be \$380.50.

*Item 14. General Office Expense*—This item should cover such expenses as Postage, Dues, Associations, and Sundry Office Expenses, not separated in Items 15 to 20 or separated and written in as Items 21 to 23. We will assume these expenses to be \$45.

*Item 15. Telephone and Telegraph*—This item should include the expense of all telegrams both received and sent, as well as the monthly telephone bill and we will assume amounts to \$18.70.

*Item 16. Stationery and Supplies*—This item should include all Office Supplies purchased, together with any stationery produced, and which we assume to be \$20.

*Item 17. Bad Debts*—This item should be estimated on the basis of past experience, and, assuming that your average bad-debt loss was \$300 a year, a charge should be set up in this line of \$25 a month.

*Item 18. Spoiled Work*—Like Item 17, this monthly charge should be based on past experience, which we will assume to be \$90 a year, and charge at \$7.50 a month.

*Item 19. Advertising and Selling*—This item should include all advertising expense,

and also any traveling or selling expenses, which we will assume to be \$140.

**Item 20. Cartage**—All cartage expenses should be charged to this item and we will assume them to be \$40.

Items 13 to 23 should now be totaled, and entered as Item 24. This total is to be distributed to the departments on a percentage basis, based upon the total direct charges. To make this distribution, Item 24 is divided by the figures in Column A, Item 12; that is, \$676.70 divided by \$1,165.73, which gives 58.0585 per cent and this percentage, when applied to the department totals of Item 12, shows these entries for Item 25:

	58.0585
Item 12	Per Cent
Column B	\$301.35
" C	200.98
" D	437.42
" E	140.00
" F	85.98
	\$174.85
116.68	
253.97	
81.28	
49.92	

**Item 26. Total Cost of Departments**—These figures are obtained by adding together Items 12, 24, and 25.

**Item 28. Cost a Sold Hour**—These figures are obtained by dividing Item 27, all the sold hours, into the corresponding department totals, Item 26, as:

Divided Col.	Cost by an hr.
B—\$476.20	90 hrs. \$5.29
C—317.66	60 hrs. 5.29
D—691.39	190 hrs. 3.64
E—221.28	50 hrs. 4.43
F—135.90	60 hrs. 2.27

**Item 29. Total Impressions**—These figures are obtained by adding together the impressions shown on the Job Tickets (Form 2) of all jobs produced for the month, separating the impressions for each class of press, which we will assume gives the following totals for entry in this line:

Column C—	72,000
" D—	475,000
" A—	<u>547,000</u>

**Item 30. Cost a 1,000**—The figures for this item are obtained by dividing the figures determined in Item 29 into the total cost of the same department, as shown in Item 26, which gives the following results:

Column C—\$317.66, divided by 72,000, equals \$4.41 a 1,000 impressions.

Column D—\$691.39, divided by 475,000, equals \$1.46 a 1,000 impressions.

**SUMMARY: Total Sales for Month**—Enter in this item the Net Sales for the month,

which would be the total billing for the period, after deducting any returns, allowances, and discount, if allowed.

**Total Costs of Departments**—Enter in this space the figures shown in Column A, Item 26, as explained above.

**Profit or Loss**—This figure is obtained by deducting the "Total Cost of Sales" from the "Total Sales for Month," which shows the profit for the month.

If the "Total Cost of Sales" is greater than the "Total Sales for Month," the "To-

COST SUMMARY FOR MONTH OF							
PLANT INVESTMENT	TOTAL	CO. BOILING ROOM	JO. PRESS	D Vertical	E Cutter	F Bindery	
1 Type	1400.00	1400.00					
2 Machinery and Fixtures	5600.00	1000.00	300.00	2700.00	1200.00	400.00	
3 Total Investment	7000.00	2400.00	300.00	2700.00	1200.00	400.00	
<b>DIRECT CHARGES TO DEPT</b>							
4 Shop Payroll	822.00	210.25	170.45	292.85	90.40	58.05	
5 Rent and Heat	75.00	24.00	6.00	12.00	15.00	18.00	
6 Insurance and Taxes	28.00	9.60	1.20	10.80	4.80	1.60	
7 Depreciation	75.83	37.50	2.50	22.50	10.00	3.33	
8 Interest on Investment	35.00	12.00	1.50	13.50	6.00	2.00	
9 Power	42.70		1.83	34.77	6.10		
10 Light	12.50	4.00	1.00	2.00	2.50	3.00	
11 Shop Expense <small>Oil, Gas, Heat, Fuel, Ink, Nails, Staples</small>	74.70	14.00	16.50	49.00	5.20		
12 Total Direct Charges	1165.73	301.35	200.98	437.42	140.00	65.98	
<b>OVERHEAD CHARGES</b>							
13 Office Payroll	380.50	xxx	xxx	xxx	xxx	xxx	xxx
14 General Office Expense	45.00	xxx	xxx	xxx	xxx	xxx	xxx
15 Telephone and Telegraph	18.70	xxx	xxx	xxx	xxx	xxx	xxx
16 Stationery and Postage	20.00	xxx	xxx	xxx	xxx	xxx	xxx
17 Bad Debts	25.00	xxx	xxx	xxx	xxx	xxx	xxx
18 Spoiled Work	7.50	xxx	xxx	xxx	xxx	xxx	xxx
19 Advertising and Selling	140.00	xxx	xxx	xxx	xxx	xxx	xxx
20 Cartage	40.00	xxx	xxx	xxx	xxx	xxx	xxx
21		xxx	xxx	xxx	xxx	xxx	xxx
22		xxx	xxx	xxx	xxx	xxx	xxx
23		xxx	xxx	xxx	xxx	xxx	xxx
24 Total Overhead Charges	676.70	xxx	xxx	xxx	xxx	xxx	xxx
25 Distribution of Overhead	xxx	174.85	116.68	253.97	81.28	49.92	
26 Total Cost of Dep'ts	1842.43	476.20	317.66	691.39	221.28	135.90	
27 Sold Hours—Each Dept.	450	90	60	190	50	60	
28 Cost Per Sold Hour	xxx	5.29	5.29	3.64	4.43	2.27	
29 Total Impressions	547M		72M	475M			
30 Cost Per 1000	xxx		4.41	1.46			
<b>SUMMARY</b>							
Total Sales for Month							\$ 2900.00
Total Cost of Departments							\$ 1842.43
Outside Purchases							\$ 870.00
Total Cost of Sales							\$ 2712.43
Profit or Loss							\$ 137.57

This cost-summary sheet covers one month. As explained in adjoining columns, it is a simple matter to keep this record up to date. Best of all, it makes it impossible to knowingly estimate an order at less than the full cost

**Outside Purchases**—To obtain this figure, we must again refer to Form 2 (Job Tickets) for work produced for the month, and make a total of the Paper, Ink, and Outside Purchases shown on the tickets, which we will assume to be \$870.

**Total Cost of Sales**—This figure is obtained by adding together the "Total Cost of Departments"—"Outside Purchases" in the final summary.

"Total Sales for Month" is deducted from the "Total Cost of Sales" and this figure shows the *Loss* for the month.

Items 1, 2, 3, 6, 7, and 8 should remain the same each month and need not be refigured each time, but may be copied from the previous month's Summary, unless additional type or equipment is purchased at some time during the month. Study the cost summary on this page.

# Try Tint Blocks on the Price Buyers



A solid red panel sets off the black type and silver rules in the top specimen. Below it is a musical novelty in dark brown ink on pale green. A short fold shows its peacock-blue color panel. Below, a garage circular that brings in \$1,400 a month. Two short folds, yellow and blue ink on white paper, make it unique and effective

By ALFRED NEWNHAM

»» NECESSITY is the mother of invention and I suppose it was necessity that suggested the lowly tint block to us as an avenue to new business.

The bulk of our business is with that multitude of printing buyers—the medium-size to large retailers, the wholesalers, and supply houses, whose requirements, unlike the national advertiser, do not warrant extensive artwork and engravings.

One day we walked in on one of our very best clients, to pick up a monthly proposition we had been printing for him, and were informed that a competitor had agreed to do it for much less. Saddened, but not beaten, we asked the buyer to hold everything for a few hours. Knowing that we could not profitably meet the lower price, we pondered over the loss of at least one monthly order and, possibly, eventually the entire account. What to do?

We phoned the paper house for sample sheets of unglazed label papers in all colors. Next we cut a sheet of white book paper to the size we planned to use. Then we set a couple of the main headings and proofed them up. Now we were prepared to change the one-color job to a more expensive, more attractive, two-color job. We pasted a suitable color of

the label paper down to represent a tint, pasted down the headings and drew in lines to indicate text. We were now ready to try out our theory on the buyer.

When we showed this to the buyer he said: "It looks as though this piece were planned to attract, while the others I've been buying appear as though they were just turned out for a price. I think this is much smarter, but all of these cuts are going to cost me a lot of money."

"Why, they're just tint blocks," we replied, "most of which we carry in stock and will cost you very little." The upshot of it all was that he placed the order with us at double the previous figure. And the next month he doubled the quantity. There isn't a ghost of a chance of any one enticing this desirable account away from us after that experience.

We have repeated this same thing so often that our tint blocks now cover almost every shape and size, and they all bring in profitable business. The amount of business on which competition enters has become practically nil. When something "different" is required we get the call, and this little knack of being "different" often involves properly placed tint blocks printed in a pleasing shade, often with a short fold.

**MARCH SPECIAL**

VALVE GRIND AND MOTOR TUNE-UP

1. True up and reset valves.

2. Clean out valve guides.

3. Replace any burnt or warped valves.

4. Clean and relace distributor points.

5. Clean and adjust spark plugs.

6. Check and reset ignition timing.

7. Clean carburetor and fuel bowl.

8. Adjust valves to proper clearance.

9. Tune up motor (using the Allen Tester).

10. Road test car.

ALL OF THE ABOVE FOR ONLY

6-cyl.	\$8.35
8-cyl.	\$7.35
6-cyl.	\$12.50
8-cyl.	\$6.50

Ask About Our Lubrication Contract

These quotations are for labor only

COMPLETE SERVICE AT

DETROIT - BRIDGE - PONTIAC RETAIL BRANCH

REGENT 8700

4407 Bay Street South, Hamilton, Ontario

REGENT 8700

REGENT 8700

REGENT 8700

Just the other day one of our large department stores called us in and explained that the firm had tried printing, from another source, that was similar to that which it had used before trying our tint-block work. "It got just no results," we were told, "and although your colorwork costs considerably more, it gets the business."

A garage just a stone's throw from here had been using a handbill to advertise a monthly special. Its owner had considered \$400 to \$500 in the way of direct returns as excellent. We turned it into a folder, using tint blocks for color, and the firm now secures an average of \$1,400 a month in direct results from this mailing. Naturally, we secure a great deal more out of this printing job than the previous printer—but who wouldn't pay many times the cost of handbills for so many extra dollars of profitable business?

The power of color lies in the way it is used. Tint blocks help to "snap out" masses of type matter, and some of the illustrated examples demonstrate the way short folds may be used to provide the necessary impulse that causes the folder to be opened and read.

The label, illustrated, demonstrates still another use of the tint block. Red gummed paper, printed in solid black from a tint block, is overprinted in silver. Black and one-color ink thus give the effect of more colors; and a type job, in this way, looks like a plate job.

Cost is so low that any plant can use them, and within a short time can build up a small stock of tint plates that provides almost endless opportunities for display.

Zinc tint blocks, obtainable from any engraver, are very cheap. Tint blocks of rubber, linoleum, and compositions of various kinds may be cut to size and mounted, by any competent printer, on wood base of proper height. These materials are almost equally satisfactory and economical to acquire. A tint plate of even larger size than the space to be covered may be used and allowed to overlap on the tympan.

In using tint plates considerable white space is advisable in order to secure the benefit of utmost contrast. A tint block provides such a mass of color that its effect is weakened if color is scattered throughout the page, rather than concentrated.

Dummies to show the customer how the finished job will look are very simply made up by selecting colored paper of the hue you plan to use and sticking pieces into position with rubber cement. Making dummies in this way you can sense the proper shades to associate—the important factor in using color appealingly.

Printers everywhere have felt the sharp sting of competition. Fortunately most of us realize the utter futility of trying to

## » » » BE PREPARED! for cold weather

### Pleasant Anticipations are Realized

» when  
we prepare  
your car  
for winter  
driving

Install the efficient  
G. M. Heater

### Repairs and Annoying Delays Later On » »

Special Prices for  
Winter Conditioning  
NOW

USE G. M. ANTI-FREEZE  
One Filling Lasts the Season

GENERAL MOTORS PRODUCTS  
OF CANADA, LIMITED

McLAUGHLIN-BUICK CADILLAC PONTIAC RETAIL BRANCH

38-48 BAY STREET SOUTH  
Regent 8292  
DAY AND NIGHT SERVICE

INSTALL THE NEW G. M. HEATER

OSCAR DANBY

MEN'S TAILORING • MEN'S FURNISHINGS  
1051 BURGESS STREET, BRANTFORD, ONTARIO

The "Be Prepared" broadside above is printed in red and black on white stock. Raising the short-fold cover reveals the "Pleasant Anticipations" color panel (center illustration) which unfolds to the left and uncovers the remaining copy. Below it is shown a gummed label that was printed from type in silver ink over black panels, on red paper, to produce an effect of three-color plate work

meet it with lower and still lower prices. Furthermore, there still are a few, thank goodness, who take pride in craftsmanship.

In the community where we are located, like ever so many others, the business has been bitterly fought over, to the advantage of the buyer. By the use of tint blocks we have been able to take much of our

work out of competition. We know from our experience that it pays to use color.

Try tint blocks. You'll be surprised at the way one piece sells another. "That's what I want, something like that," your clients—and new clients—will say. Take those ordinary jobs and step them up into colorful and profitable advertising.

# News of the Month

Brief mentions of men and events associated with the printing industry are published here.  
Items should reach us by the tenth of the month

## Typothetae Plans Open Forum

The forty-ninth annual convention of the United Typothetae of America will be held in New York City, October 14 to 16 inclusive. It is one of the most important meetings in the organization's history. On it depends the future of the association's seven-point national program; and during or immediately after the meeting many local and regional groups will render the decision of their memberships with regard to their plans for affiliation.

With preliminary welcomes, reports, various announcements, and appointments out of the way President Frank J. Smith will almost immediately launch the open-forum program that will be in effect throughout the convention. Its theme will be "Working out our own problems." It will provide an intimate discussion of printing conditions, association affairs and policies.

Secretary Elmer J. Koch will present the seven-point program, after which the question of selling competitive printing at a profit will be discussed. Plant production practice will then be considered, followed by a study of ways in which the printers' market can be widened, and a discussion of relations with allied industries in the graphic arts. Public relations with Government, civic organizations, and the general public will be given attention on the second day. Carefully timed special presentations will be made during the open-forum sessions on competitive processes, new equipment and processes, sales guidance, price stabilization, legislation, and coöperation with paper dealers and others.

The general assembly will meet on the final day, following an executive session in the morning. A number of zone breakfast meetings will be held during the convention for discussion of association affairs, policies, activities, and plans for the coming year.

## Inland Press to Meet

The Inland Daily Press Association will hold its fall meeting at the Congress Hotel, Chicago, October 14 to 16. A report on the association's investigation of the press-radio news controversy will be made by President Linwood I. Noyes, Ironwood (Michigan) *Globe*, who heads the committee that has been working with other publishers' organizations on this problem since the last meeting.

## Dean Harrington Is Dead

Harry F. Harrington, director of the Medill School of Journalism, Northwestern University, Chicago, died at his home in Evanston, Illinois, on September 21, as the result of a heart attack, aged fifty-three.

Harrington's newspaper work was done largely in Ohio. He began teaching in 1909, and in 1921 was an assistant professor of journalism at the University of Illinois, from which post he was selected to head the Medill School at the time of its formation. He has been its first and only director.

He is the author of numerous books: "The Teaching of Journalism in a Natural Setting," "Writing for Print," "Chats on Feature Writing," "The Newspaper Club," "Pathways to Print," "The Copyreader's Workshop," "Modern Feature Writing." He was a frequent contributor to the *Christian Science Monitor*.

Dean Harrington was generally recognized as an outstanding journalistic instructor, principally because of the reforms and improvements he introduced in school methods. Under his direction the entire Medill curriculum was revised a few years ago so as to provide suitable background training for students.

## Gallagher With Mergenthaler

Paul E. Gallagher, superintendent of the Progress Printing Corporation, San Francisco, and president of the San Francisco Club of Printing House Craftsmen, has joined the Mergenthaler Linotype Company staff and has been made its Los Angeles representative.

Gallagher served his apprenticeship in his father's plant, spent a year in the army during



PAUL E. GALLAGHER

the World War, then joined the Knight-Counihan Company as an impositor. In 1921 he became composing-room foreman for the Bankers' Printing Company, and later served with Burrows & Houston, Ben Franklin Press, and Schwabacher-Frey Company.

Gallagher became an active craftsman in San Francisco in 1924, and has served the club in various official capacities since that time. He is a member of the San Francisco Typographical Union, Number 21, and of Fellowship Lodge 480, F. & A. M., Oakland, where he has lived for eleven years.

Gallagher will be pleased to have his many friends visit him at his Los Angeles office, 235 East Fourth Street.

## Southern Master Printers Meet

The 17th annual convention of the Southern Master Printers Federation was held at the Roosevelt Hotel, New Orleans, September 9 and 10. John J. Deviny, executive vice-president of the United Typothetae of America, Washington, D. C., addressed the meeting on "Legislative Trends and Trade Associations." Harvey D. Best, president of the Lanston Monotype Machine Company, spoke on the "New Competition," followed by S. F. Beatty, secretary of the Chicago Graphic Arts Federation, on the subject, "How to Meet the New Competition."

The following officers and directors were elected: T. J. Lyon, Lyon-Young Printing Company, Atlanta, president; S. Toof Brown, S. C. Toof and Company, Memphis, vice-president; V. C. Garriott, Nashville, executive vice-president. Directors: John C. Henley, Junior, Birmingham Publishing Company, Birmingham; R. M. Hederman, Hederman Brothers, Jackson, Mississippi; H. B. Garrett, H. and W. B. Drew Company, Jacksonville, Florida; Rufus M. Darby, Darby Printing Company, Atlanta; H. G. Mitchell, Democrat Printing and Lithographing Company, Little Rock, Arkansas; C. E. Band, Band & White, Spartanburg, South Carolina; H. F. Ambrose, E. T. Lowe Publishing Company, Nashville; George M. Upton, E. S. Upton Printing Company, New Orleans; George G. Fetter, Junior, George G. Fetter Company, Louisville. Members of the U. T. A. board of directors, T. J. Lyon, representing the Fifth Zone; H. F. Ambrose, representing the Eighth Zone.

## Carnegie Enrollments Increased

Signs of better times are reflected in the enrollment of sixty-four students in the department of printing at the Carnegie Institute of Technology, Pittsburgh, when classes began on September 25—an increase of ten students over last year.

The Tech course in printing, the only one that leads to a college degree, attracted seven students from other colleges. Many of those enrolled are sons of printers who have come to Pittsburgh from widely scattered parts of the country. Representatives of sixteen states and two foreign countries have registered.

Among the new students is Tage Bolander, of Stockholm, who holds a scholarship from the Swedish-American Foundation. When Bolander registered he explained that the school had been recommended by Bror Zachrisson, an executive of a large printing firm in Stockholm, who was an excellent student and who graduated in 1923. Bolander has studied printing in Sweden and Germany, and came to Carnegie, he said, because it is the only college that gives printing degrees.

Registration for night courses had not been completed when this was written. Last year seventy evening students, many of them employed in printing plants, attended evening classes. Increased enrollment of evening students is expected this year.

## Gage Returns From West

Harry L. Gage, vice-president in charge of sales, Mergenthaler Linotype Company, returned to New York City on September 14 after an eleven-week western trip. At a number of points he was called on for addresses before graphic arts organizations.

On July 20 he addressed the northern unit of California Newspaper Publishers meeting at Drakesbad, in Lassen National Park, California, on the subject of "Promoting Our Mutual Business Advancement."

On July 23 he discussed the Tilestone & Hollingsworth 1935 calendar before the Club of Printing House Craftsmen at Portland, and on July 29 he spoke in Seattle on "Modern Technical Problems in Advertising," at a combined meeting of the Craftsmen, advertising club, printers, and printing salesmen.

Gage appeared before a special meeting of the Roxburgh Club, San Francisco, on August

tute, or a one-year extension of an existing membership. In addition, there will be five honorable mentions, with certificates.

Exact copy, rules of the competition, and proof of the Institute's emblem will be furnished on request to the secretary, American Institute of Graphic Arts, 125 East 46th Street, New York City.

## German Master Printers Meet

The German Federation of Master Printers held its 65th annual convention at Heidelberg, on September 1, and invited not only its members but all master printers in Germany to attend. Over 1,500 attended, and made this meeting the largest gathering of the country's printing craft for many years.

The convention was held in the new meeting hall of Heidelberg University. Following words of welcome by President Albert Frisch, the meeting was addressed by Dr. Leiske, from the

## Typothetae Acted Promptly

When Typothetae officials learned of a proposed plan to place the printing of all WPA and local relief groups in the hands of the Government Printing Office, they took prompt action with President Roosevelt, Harry L. Hopkins, WPA administrator, cabinet members, congressmen, and others. At the same time they notified local and regional associations as to what was being done to save this business for local printers. Many of these groups took action also, as indicated by a resolution passed by the Graphic Arts Association of Houston, Texas, which was also transmitted to the President, to cabinet members, trade unions, associations, and to the press.

As a result of this prompt action on the part of Typothetae and others, information has been released to the effect that during the coming year approximately \$300,000 will be spent for local or field printing, of which \$190,000 has been released by the Joint Committee on Printing of the two houses.

## Employing Printers to Meet

The twenty-fourth annual meeting of the Employing Printers' Association of America will be held at the Palmer House, Chicago, on October 26. Instead of spending several days in prolonged sessions, members will concentrate on a few vital issues in an intensive, five-hour afternoon session. Directors will confer in the morning. The meeting has been set for a Saturday so that member executives need be absent from their desks only a minimum number of hours. Members have been asked to notify Secretary J. M. Vollmer as to how many officers from each firm will attend.

## G-E Dividend Increased

Directors of the General Electric Company, at their meeting in New York City on September 6, declared a quarterly dividend of 20c a share on common stock, payable October 25 to stockholders of record September 27. The new rate is 5c a share higher than the dividend paid during the previous quarter.

## John Black Dies in Vermont

John Voorhees Black, for more than fifty years president of Snyder & Black, lithographers, New York City, died at Sudbury, Vermont, on September 15, aged eighty. A native of New York City, and a member of a distinguished family there, he retired from active business fifteen years ago, and since that time had traveled extensively.

## Old Press in New Movie

A hand-operated engravers' press which was brought around the Horn in 1850 for a San Francisco printer will be seen in "Barbary Coast," the colorful historical picture being made by Samuel Goldwyn with Miriam Hopkins, Edward Robinson, and Joel McCrea. The press is owned by a Los Angeles printing-supply house, according to A. B. Laing, who successfully combines news, publicity, and commercial art in Hollywood.

## Badger Appoints Distributors

The Badger Paper Mills, Incorporated, of Peshtigo, Wisconsin, has appointed two new distributors to handle its line of Ta-Non-Ka Bond. They are the Gauss Paper Company of Washington, D. C., and H. & J. Shapiro, Incorporated, of New York City.



The Times-Union Building in Rochester, New York, soon will be the world's second completely air-conditioned newspaper plant. A General Electric year-round air-conditioning system of 110-ton maximum capacity is now being installed to serve editorial, composing, and press rooms, business, advertising, and executive offices. The building is headquarters of the Gannett chain of newspapers

12, and addressed members on "Selection of the Fifty Books." On August 13 he made a calendar presentation before Craftsmen in Oakland, and on August 15 in San Francisco. On August 30 he addressed Craftsmen of Winnipeg, Manitoba, on "Modern Processes."

Other calendar talks were made in Saint Paul on September 4, at a combined meeting of Saint Paul and Minneapolis Craftsmen; at a meeting of the Society of Typographic Arts in Chicago on September 6; and before Indianapolis Craftsmen on September 9.

## Letterhead Contest Is Popular

Last month the American Institute of Graphic Arts announced a contest for redesigning its letterhead. Response was immediate and entries are being received from all parts of the country.

The contest is open until October 31, so there still is time for additional entries. The first award will be a year's membership in the Insti-

German commission for price control, who explained the government's aims.

A report showed that the German research institute of the printing trade had been useful. One example of its work was development of a type wash that costs much less than did the commercial product formerly available.

Advertising revenues of the Federation's journal have been unsatisfactory, due to government restrictions on the installation of new plants. Printing exhibits are being organized in several provincial centers. The Federation has provided a fund for scholarships at the academies of printing at Leipsic and Munich, which designed the association's printed matter.

Other speakers explained the price-control program, and ways of executing new legal provisions to prevent unfair competition; that municipal and private printing plants are subject to the new law prohibiting an increase of facilities in the way of equipment.

## Gustafson Directs New Course

For the past eight years David Gustafson was head of the department of printing at Carnegie Institute of Technology in Pittsburgh, and also served as chairman of the faculty executive committee. Professor Gustafson resigned from the Carnegie faculty in July, and has just been appointed to direct the new graphic arts department of North Park College in Chicago.

The new department offers courses in printing, advertising, commercial art, planography and offset printing, journalism, and business psychology. There is also a special course on vocations in the graphic arts with emphasis on employment trends in the Chicago area.

Professor Gustafson had his early training at Harvard University and the University of Chicago. He lectured at Northwestern University in 1927, and since that year has been associate editor of *Graphic Arts Education*. He published five "American Printing Industry Bulletins," which were used extensively in drawing up the original graphic arts code.

Registration for the new course at North Park College, which is the first of its kind ever offered in a junior college in this country, opened on September 23.

## Famous Wood Engraver Dies

Nicholas J. Quirk, one of the last of the nationally known wood engravers, died at his home in Chicago on September 17, aged seventy-two. Quirk rose to fame during the Spanish-American war for engravings and illustrations of naval engagements at Manila and Santiago. He later made engravings of many famous men including Woodrow Wilson, Herbert Hoover, "Al" Smith, Frank Lowden, Charles Lindbergh, and others. He is survived by a widow, two daughters, and three sons.

## W. C. Haley Is Dead

William C. Haley, treasurer of the J. C. Dillon Company, printers, of New York City, died at his home in Brooklyn on September 10, following a brief illness, aged forty-seven. Haley was born in Taunton, Massachusetts, graduated from Yale University in 1909, and served overseas in the United States army for sixteen months during the World War.

## Albert Kircher Expands

The Albert Kircher Company, advertising agency, Chicago, has acquired the entire business of the Dosch-Kircher Organization, Incorporated. The transaction provides a new name for this sixteen-year-old company, without a change in staff, policy, or address.

## Cleveland Electrotypers Active

Current advertising of the Cleveland Electrotypers Association ties in very effectively with that of the International Association of Electrotypers. "To awaken the two-billion dollar business called advertising; that is the purpose of the campaign which we and our associates in the electrotyping industry throughout the entire United States have just launched in the trade press." Thus begins a four-page folder in which is reprinted the first advertisement of the series as it appeared in our July issue. "As we continue this campaign over the period of a year," it adds, "our hope is that its arguments in favor of the basic advantages of letterpress will prove contagious—that others will add their voices to ours—with the result that buyers of

printing everywhere will realize that we are telling them the simple truth; namely, that it is utterly useless to try to beat the intrinsic values of letterpress printing as they apply to the first purpose of advertising—which is to sell."

## Hutchinson Now With Brett

D. S. Hutchinson, formerly New York representative of Edwards & Deutsch, lithographers, Chicago, has joined the sales staff of the Brett Lithographing Company, Long Island City, New York.

## W. R. Stuebing Is Dead

W. R. Stuebing, head of the Stuebing Automatic Machine Company, Cincinnati, Ohio, died at his home there on September 11. He was formerly associated with the Stuebing Truck Company, then developed a machine for applying metal edgings on calendars, and went into business for himself.

## DMAA to Open K.C. Auditorium

Paul T. Babson, president of United Business Service, Boston, and vice-president of the Kiplinger Agency in Washington, will be kickoff man at the Direct Mail Advertising Association convention in Kansas City, October 16 to 18. The convention will be the first held in the city's brand-new \$6,000,000 municipal auditorium.

Following the luncheon address by Babson on the first day, there will immediately follow a series of tableaux depicting the "Drama of Advertising" from a special stage behind the speakers' platform. Billy B. Van, of musical comedy and Pine Tree Soap fame, will be one other feature of the convention.

The best direct-mail campaigns of the past year have been selected and will be displayed at the convention. Ten master displays will show how direct mail is successfully linked with publication, radio, billboard, newspaper, and other forms of advertising.

## Schultz Plans Active Season

W. F. Schultz, Dallas, Texas, is chairman of the composing-room section of the Educational Commission of the International Association of Printing House Craftsmen. He has prepared an outline of proposed activities for the coming season that has been adopted by the commission as a model for the use of its other departments. It covers three major activities: articles in *Share Your Knowledge Review*, traveling visual-oral exhibits, a question box and round table. Short papers on composing-room subjects will be welcomed.

Schultz also obtained permission from LaSalle Extension University to reprint a series of questions used in its course in foremanship. The questions were used as an activity of the educational committee of the Dallas Club in its foremanship conference and training course, which he conducted.

## Offers E. G. Gress Library

Approximately 300 books from the library of the late Edmund G. Gress have been cataloged and offered for sale by his widow, Mabel S. Gress, 30 Poplar Street, Floral Park, New York. Many are on typographic and printing subjects; others are rare, or of interest to collectors for other reasons. Prices range all the way from 25c to \$10, with a single volume priced at \$50. A mimeographed catalog in which the entire collection is listed is available.

## Small-Plant Cost System

After several years of experimental work and trial use in actual plants the Porte Publishing Company, of Salt Lake City, has put on the market its new "One-Two-Three Cost System." It is designed especially for the small-sized printing plants with one, two, or not more than three production employees.

Actual work in keeping the system is said to involve not over fifteen minutes a day, except for an hour or two extra once a month. An illustrated descriptive folder shows all of the forms that are used, properly filled out, with explanations of their place in this simple but comprehensive cost system. A section is devoted to "Getting the Real Costs of Printing," with explanations of time-keeping methods, a record of sold hours, and all other elements of cost. Monthly record forms are included for one-, two-, and three-man plants. Forms have been ingeniously overprinted to look very much like actual bookkeeping records. The description of time-keeping methods shows the equipment now in use, and suggests a clever application of self-starting electric clocks.

The One-Two-Three Cost System is made in three sizes: with records for 400 orders and a cost summary for two years; records for 800 orders and a cost summary for four years; records for 1,600 orders and a cost summary for eight years.

## Builds \$3,000,000 Plant

The leading Spanish newspaper of the world is *La Prensa* of Buenos Aires, which carries more classified advertising than any other newspaper (all cash, over-the-counter business). The publication operates an extensively used general delivery system, a free medical clinic, free legal clinic, free dental clinic, and free library.

Its new plant occupies almost an entire city block and was built at a cost of over \$3,000,000. Its twenty-one press units can deliver 840,000 twelve-page papers an hour. Automatic paper-break detectors and automatic push-button controls have been installed throughout. Fifty-six motors furnish 1,250 horsepower. Motors, controls, and all electrical equipment were furnished by the General Electric Company. Ink is fed electrically from two six-ton tanks.

## Exhibits Paper Advertising

William Bond Wheelwright of *Paper & Printing Digest*, sponsored an exhibit of foreign and domestic advertising of paper merchants, Stevens Hotel, Chicago, on September 23. The display included numerous specimens of English, Canadian, Dutch, and American paper publicity and display material.

## Photo-Offset School Reopens

The Photo-Offset School located in New York City and sponsored by the Webendorfer-Wills Company, Incorporated, press manufacturers, Mount Vernon, New York, is entering its second season of instruction to those who desire to learn the offset process.

The course on photography provides supervised group instruction on photographic fundamentals as applied to photo-offset printing. It includes instruction on the modern camera, lens, screen, filters, and lights, study of copy requirements, methods of handling all types of originals, negative exposure and development, mixing developers and allied work.

The course in plate making provides group guidance in mixing of press-plate sensitizers

**The Inland Printer** for October, 1935

etches and counter-etches, the making of press plates by the albumin-bichromate and deep-etch methods, inking, developing, etching and gumming plates, characteristics of zinc and aluminum plates, and their adaptation to the trade.

The presswork course covers fundamentals of offset-press operation, principal parts of a press and their use, dampers, cylinders, ink rollers, guides and delivery.

All of the classes are conducted under competent instructors who have had many years of training in their lines of work.

### Trade Compositors to Meet

The 1935 annual convention of the International Trade Composition Association will be held at the Hotel Waldorf-Astoria, New York City, October 14-15. Dates correspond with the U. T. A. convention. Special railroad and hotel accommodations have been arranged jointly with the two associations.

Entertainment for the members, and special events for their ladies, have been arranged by the Typographers Association of New York, which will act as host.

Many local associations plan to attend in a body, and those in the far West are arranging to send delegates.

Advance registration can be made through R. A. Ritter, executive vice-president, at 461 Eighth Avenue, or through E. B. Fales, president, Typographers Association of New York.

### A.T.F. Opens New Branch

Friday the thirteenth holds no terrors for either executives of American Type Founders Sales Corporation or for printers in and around Des Moines, Iowa, who joined with them in making a gala event of the opening of the organization's new branch in that city on Friday, September 13. The branch was formerly known as the Des Moines Printers' Exchange, and while it was taken over by A. T. F. in October, 1934, it continued under the old name until last month. The branch has nearly 6,000 square feet of floor space, and fronts on two streets in the heart of Iowa's capital. All of Iowa and the eastern half of Nebraska will be covered from this office.

At the opening were 300 printers and other guests. Present also were A. T. F.'s president, Thomas R. Jones; Harry W. Alexander, general sales manager; Fred C. Cole, advertising manager; Herb Cole, sales manager of Craig Heater Company; Mark Garlick, Challenge Machinery Company; A. T. F. managers; C. F. Hicks, Chicago; E. A. Tracy, Saint Louis; Ansar Gydeson, Minneapolis; W. F. Dallinger, Des Moines, and staff.

### How Prints Are Made

The United States National Museum, Division of Graphic Arts, Washington, D. C., will again maintain its traveling exhibits illustrating various processes of the graphic arts, according to R. P. Tolman, the curator. The displays have been designed for use in schools, colleges, public libraries, museums, and other organizations interested in "How Prints Are Made."

There are six exhibits, each containing from 79 to 124 illustrations, and varying in weight from 27 to 330 pounds, boxed. Each exhibit is loaned for one month, and is to be displayed for public benefit, with educational intent, and not for profit. The only expense to be borne by the exhibitor involves shipping charges from Washington and return, or to the next exhibitor. Further information regarding dates and routing of exhibits may be had from Curator Tolman.

# The When and Why of Offset

One of the most pertinent and disturbing questions in the minds of letterpress printers is, "Should I go offset?" Harry A. Porter, vice-president of the Harris-Seybold-Potter Company, Cleveland, in an address before the Seventh Zone Typothetae Federation at Toledo, on September 13, presented a frank and comprehensive discussion of this timely subject, under the title "When and Why, Offset?"

He expressed the belief that a letterpress printer who is considering an offset-press instal-

the other work by the process of camera and vacuum frame to the offset press where this is found to be advantageous."

Porter then took up the question of finance, stating that the average printer today may safely enter the offset field with an investment of \$10,000, or slightly less. He urged his audience, however, to have a definite plan of action for handling the work that is to be diverted from the other process.

The duties of management were outlined, particularly in the operation of a creative department designed to lift a firm out of the "price selling" class. Supervision of production, sales and cost work is important, according to the speaker, who then took up changes in the production and sale of colorwork.

"In the same way that colorwork is neither the exclusive possession of the lithographer nor printer," declared Porter, "so the offset press is as much a printer's tool as a lithographer's. The point of difference is that it be rightfully used. A number of lithographers now use letterpress to advantage as a complement to their business, and have for years. This same principle holds the reverse way. Printers are using offset to advantage in their own field."

He discussed the subject of press sizes and pressroom equipment, together with problems of long and short runs, saying, "It was inevitable that widespread offset consciousness should have resulted from recent activities of so many firms entering the offset field with small high-speed offset presses. The fact that one internationally known builder of office-appliances has brought out an offset application has made hundreds of printers offset conscious as never before. It has also stimulated interest in offset, so far as the buying public is concerned."

"The fact, too, that a leader in the field of composing-room equipment reversed an old policy to build a comprehensive line of equipment for the lithographer and the printer—cameras, whirlers, vacuum frames, and photo-composing machines—is still another tribute to the ascendancy of the offset process. Still another tribute is given to offset when a recognized leader in the letterpress field reenters offset."

Discussion of lower production costs through higher press speeds led up to the warning: "Regardless of the economy of offset production, do not go into offset merely because you feel that it is a cheaper method of producing work. We never talk to small or average size printers about large color presses. We never fail to remind all printers that for success in offset installation they must adhere to the business they know. There is no greater folly than to try to compete with a specialist in his own line. The printer who installs offset will do well to remember these specialists in labels, playing cards, calendars, maps, seed bags, cartons, magazine covers, displays, posters, and many other classifications."

The speaker then summarized his remarks:

"When install offset? Do it when you have analyzed your own business and can answer in the affirmative that your market is right, your finances right, and your management right."

"Why offset? The reasons are obvious. Offset is a rotary method of production. High speeds are practical and safe. Makeready is practically eliminated. Short as well as long runs are perfectly feasible. The scope of operations is broad. Sales resistance is lessened by the ability to offer not only letterpress but also offset."



Harry A. Porter, whose remarks are invariably heeded because he sees need for all methods

lation should have a vigorous affirmative answer to each of the following questions:

Is the market which I serve ample?

Am I properly financed?

Have I the proper set-up from a management standpoint?

"In the study of the market," said Porter, "consideration should be given to the fact that there are many jobs—borderline jobs that are available in every community, countless potential jobs not now produced, jobs which the customer ordinarily gets along without because of the high cost of typographical production."

The speaker then discussed the place of each process, saying, "Today, as never before, each of the three printing methods is being evaluated, and it is safe to say that there is need for all of them—typographic, offset, and gravure, and that for each job some particular method is best."

"I have many times stressed," stated Porter, "the fact that offset, in coming into its inheritance, has not found its place through the ruination of any other printing method. And now again, in talking with you, I want to make this point very clear: that although letterpress and offset are distinct printing methods, there is no fundamental conflict between them, and nothing to preclude their frequent use in combination."

"My advice to printers interested in an offset-press installation is that they continue to serve their customers with letterpress printing in those instances where it is best, and to divert

## NEW EQUIPMENT FOR THE PRINTER

OVER A DOZEN modern features are claimed for the new composing-room saw just placed on the market by the American Type Founders Sales Corporation, and a number of accessories are included as standard equipment.

An extra size 20 by 28-inch work table, a gage capacity of 72 picas, a flexible goose-neck light, and a mitering device that does away with



Accessories usually classed as extras are made standard equipment on new A.T.F. saw trimmer

mental calculations are all standard equipment. A work holder of new design locks material in place by a "twist of the wrist" and unlocks it with equal ease. A chip box of 1,000-cubic-inch capacity dumps itself by gravity when a sliding door is opened. A special guard deflects all chips directly into the waste hopper.

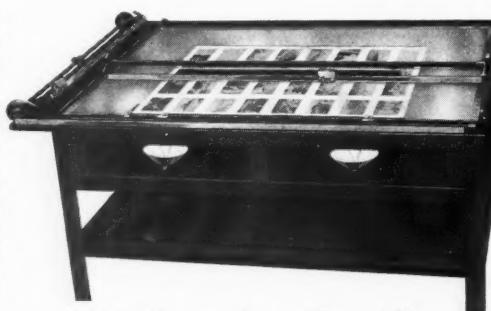
A single adjustment advances or retards the three trimmer knives, and a grinding tool sharpens them in one operation. Other features include finger-tip gage control, self-locking elevating table, and a 20-inch self-contained tool box, which also serves as a side tray for unfinished work. The ball-bearing spindle operates in an oil bath. Motor and belt are completely enclosed within the pedestal. A folder giving the complete details is available on request from the American Type Founders Sales Corporation, direct or in care of this office.

THE BENEFICIAL ACTIONS of both gravity and centrifugal force are combined in the new Monotype-Heubner vertical plate-coating machine, which now rotates offset press plates at fifteen degrees from the vertical, rather than in a horizontal plane. Vertical rotation is said to overcome disadvantages of horizontal movement, which permits thicker deposits of a coating solution in the hills and valleys of plates, while centrifugal force alone tends to pile up the coating at the plate edge, leaving a thinner deposit

at the center. The new machine occupies considerably less floor space than horizontal models. It is made in four standard sizes which will handle plates from a minimum of 6 by 8 inches up to a maximum of 52 by 69 inches. Illustrated literature will be sent on request mailed to the Lanston Monotype Machine Company, direct or in care of this office.

COHESIVE PROPERTIES of paper, regardless of tensile strength, are said to be determined by a new folding endurance tester manufactured by the Amthor Testing Instrument Company. A specimen is held under standard tension by two floating jaws, while a motor-driven reciprocating blade double-folds the paper until it breaks. The number of folds is recorded on a four-digit counter. When the specimen breaks the counter is disengaged and the motor stops. Descriptive literature may be obtained by writing the Amthor Testing Instrument Company, direct or in care of THE INLAND PRINTER.

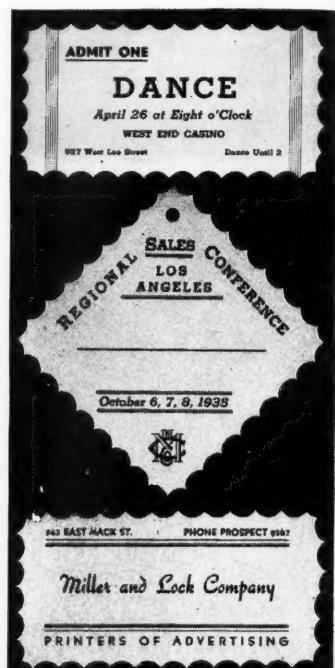
THE LATEST ADDITION to the monotype specimen book is a fifty-two-page section showing all monotype borders and ornaments available for casting on the monotype composition, display, or giant caster, and for the Monotype-Thompson type caster. Specimens have been skillfully grouped. A series of code letters and numbers shows the sizes in which matrices are available and the types of machines on which they may be used. According to Frank M. Sherman, director of publicity, so long as the supply allotted for miscellaneous distribution lasts, a copy will be sent to each reader who asks for one. Address requests to the Lanston Monotype Machine Company, direct or in care of this office.



Lighting widens use of geared line-up table

be accurately registered by merely snapping on the lights. Jobs having a plurality of forms can be lined up and registered by keying each form to a strike sheet. Forms are sent to the press accurately positioned by keying the forms to an oiled copy of the original strike sheet. Inaccuracies of position are corrected before going to press, according to the manufacturer. Copies of a new descriptive folder may be obtained from the Craftsman Line-up Table Corporation, direct or in care of this office.

SCALLOPED EDGES offer one answer to the customer who wants something "different" in business cards, tickets, passes, announcements. As a suggestion to printers, The Challenge Machinery Company has prepared a number of novelty cards, in colors, that were cut on a Challenge paper-drilling machine by drilling a series of overlapping holes. The operation is made possible by the Challenge multiple side-guide, a patented feature of the machine. The cards are



Cards scalloped on Challenge paper drill

attractive in appearance, and serve a unique purpose when used as passes or admission tickets, for the scalloped edges make imitation or counterfeiting more difficult. An envelope containing specimen cards will be sent on request to The Challenge Machinery Company, direct or in care of this office.

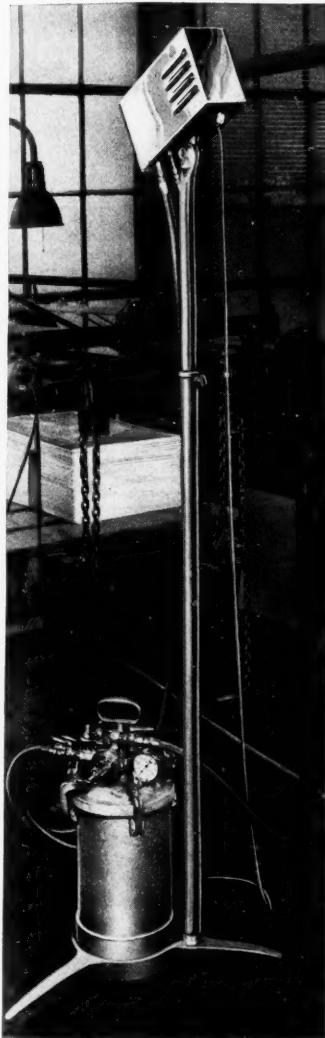
SPEED REGULATION for industrial machines is the subject of a new "Speed Control Handbook" issued by the Reeves Pulley Company. It is an illustrated volume of 112 pages, 5 1/2 by 7 3/4 inches, hard-bound. The book describes variable speed transmissions and pulleys, and shows the many types of units available, with illustrated applications. It includes practical engineering information, with dimension drawings and tables that enable the manufacturer to plan his own applications. Copies will be sent without charge on request to the Reeves Pulley Company, direct or in care of this office.

THE INTERTYPE CORPORATION has recently announced a new valve for controlling the flow of gas to the mouthpiece burner of its machines. The valve is equipped with a handy lever and a dial. The latter is placed near the mouthpiece, where its large figures can be read at a glance. The device enables operators to make quick and exact adjustments.

A second development is designed to eliminate punch-through of leaders on line-cast slugs. A round-dot leader has been developed to overcome this condition. The new leader is made to cast .005 inch below type high, and to further

guard against punch-through, its surface or face has a flat top like the frustum of a cone. The flat top, combined with the low height-to-paper, is said to have solved the problem.

ELIMINATION OF OFFSET without affecting the overprinting qualities of ink is featured in the Sprayomatic process, which consists of automatically applying millions of transparent air-bubble-like particles to freshly printed sheets by means of a spray. The process is said to keep freshly varnished sheets from "freezing" in the stack. Because the particles are practically dry when they reach the paper surface the process is said to neither stretch nor shrink the sheet.



Sprayomatic portable unit in use on press

An illustrated circular showing the standard unit which is attached to large presses, and a portable one, may be obtained from the Sprayomatic Products Company, direct or in care of THE INLAND PRINTER.

THE LARGE type faces, seventy-two point and above, which are now available in Ludlow matrices are displayed on a large broadside that has been tinned top and bottom and is equipped with loops so that it can be hung on a wall. The broadside provides an impressive showing of large type faces, and constitutes an appro-



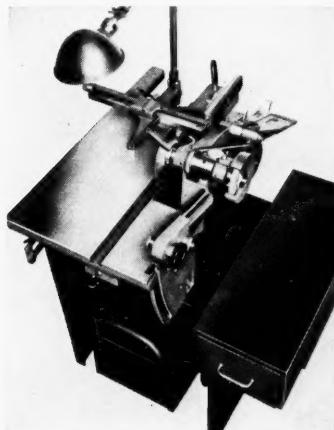
New Ludlow display is used as wall decoration

priate wall decoration for any printing office. A copy will be sent without charge on request to the Ludlow Typograph Company, direct or in care of this office.

FEATURES of the Number Three, C & G saw trimmer of the Milwaukee Saw Trimmer Corporation are described in the firm's new literature. A seventy-three-pica self-aligning gage was constructed to handle the largest overhanging display slugs. A quick-acting vise clamps 42-pica work. Sliding the vise bar forward for removal, permits the sawing of 16-inch plate matter.

The sub-table of the machine automatically positions itself when the saw is raised or lowered, according to the maker, and its miter gage registers material for accurate miters. Both right- and left-hand miter vises are furnished, so that all rules are mitered face up. Saw and emery wheel are fully guarded.

The saw can be elevated or lowered to permit undercutting of any desired depth. Hard



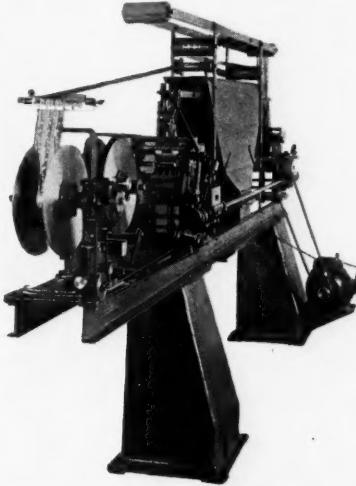
The Number 3 cabinet model C & G saw trimmer

metals are collected in a waste drawer. A spindle lock and a spanner wrench are provided for easy removal of the saw-blade assembly. The ball-bearing spindle runs in an oil bath, and

oil is filtered through wool before it reaches the bearings. A one-third horsepower motor insures ample power for cutting type-high stereo casts. Literature will be sent on request made to the Milwaukee Saw Trimmer Corporation, direct or in care of THE INLAND PRINTER.

THE AMERICAN Wood Type Manufacturing Company of New York City has opened a Chicago office at 608 South Dearborn Street, which will carry a full stock of wood type, rule, tint and varnishing blocks, and other printing materials. The new office is in charge of M. Hochberg, who has been in the firm's New York plant since its inception. Coincident with opening of its new office the firm has issued a thirty-six-page, 10 1/2 by 14-inch catalog showing its complete line of new wood type faces in script, sans-serif, and other popular display faces, in addition to standard Gothic, Cooper Black, and Cheltenham Bold. The catalog also shows wood rule, tint blocks, and printing supplies.

ADAPTABILITY OF ROTAGRAVURE is indicated by the new line of "Hyroto" presses produced by the Rotogravure Engineering Corporation of New York City. Smaller models are designed to print anything flexible in rolls from one-eighth- to four inches wide. The presses will



Hyroto press prints anything that is flexible

handle nitrocellulose, fabric, rubber, leather, glassine, fancy papers, foils, metals, and various other materials in roll form. They print with oil, lacquer, water-color, gravure and other liquid inks, and will spot-varnish or gum, according to Albert R. Bourges, sales manager.

Etched cylinders are said to be inexpensive, and are produced by a number of concerns. The impression cylinder is driven by "contact," so that streaking does not occur. Cylinders and ink fountains are quickly changed, and there are no rollers to be washed. A small proofing model, as portable as a typewriter and not much larger, may be plugged into an ordinary light socket. Another with a cylinder four inches wide and from twelve to eighteen inches circumference, occupies floor space of two-and-one-half by ten feet. The largest model has a printing width of thirty-eight inches and cylinder circumference from fifteen to fifty inches. The firm also makes a sheet-fed rotogravure press that handles sizes up to thirty-eight by fifty inches. Illustrated Hyroto literature may be obtained from the Rotogravure Engineering Corporation, direct or in care of this office.

THE NEW 10 by 15 Little Giant automatic cylinder press made by the Webendorfer-Wills Company has an operating speed of 4,000 to 4,500 impressions an hour, and is designed for economically handling both long and short runs of cards, blotters, envelopes, glassine stock, onion-skin, and sheets of paper up to 10½ by 15½ inches. The minimum paper size handled

down the results of paper calculations after each job, until she occasionally was able to refer to her files and save the trouble of estimating the same sizes over. She ultimately condensed the layout of an elaborate chart that literally covered three walls of the office, and reproduced it for practical use. It now can be conveniently carried in a salesman's pocket, or mounted on

SLIGHTLY OVER a year ago Oswald A. Olse, of Elmhurst, New York, was granted six claims protecting the design of his "Lightaliner," a portable line-up table for printers, lithographers, architects, engineers, and others. He then set out to get a basic patent on certain features of the device. On August 22 of this year he was granted Patent Number 663,148.

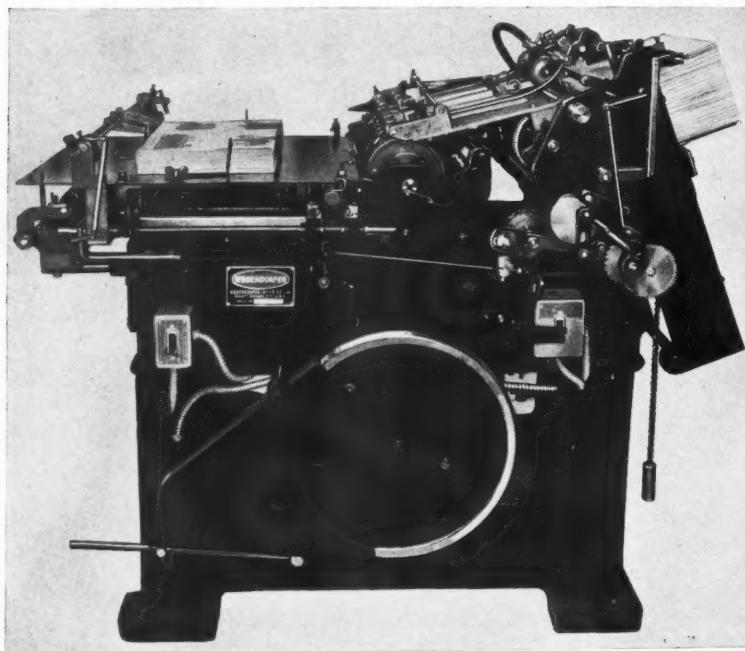
A special and patentable feature of the Lightaliner is that the translucent plate-glass working surface has been permanently cross-ruled, either inches or picas, as desired. Well diffused illumination below the glass makes the cross-ruled markings visible through several thicknesses of paper, thus permitting several color forms to be registered simultaneously.

The new table gives the effect of working on a ruled sheet, eliminating measures, squares, and pencils. It will handle sheets up to 19 by 24 inches, and is made of light metal so as to be portable, yet sturdy.

RALPH G. MORT, of the Metropolitan Printing Company, and William J. Lofstedt, of the Premier Gear and Machine Works, both of Portland, Oregon, have developed a new rotary shaver which is said to combine the function of a rougher, knife shaver, and wood planer. The machine will be known as the Premier Rotary Shaver, and will be produced and sold by the Premier Manufacturing and Sales Company, also of Portland, now being formed.

THE NEW Pioneer portable router is a bench unit, originally conceived as a convenience tool for small shops where large and costly machines were out of reach. The standard model handles all regular materials, including electros, linotype metal, halftones, zincs, stereotypes, wood, linoleum, or rubber.

It is supported by a wide frame that straddles the work and gives clear vision. The operator's hands are away from the working point so



The Little Giant automatic cylinder press is made to handle cards, blotters, envelopes, paper

is 3 by 5 inches. The inside chase measurements are 10 by 15½. Quick-change features are said to permit a change from envelopes to full-size sheets, and the position for the form is located in a few minutes.

Automatic feed is simple in design and operation, according to the maker, and can be set quickly to provide for changes from form sheets to envelopes. There is constant control of sheets from feed to delivery. The press is equipped with cylinder trip and automatic stop. The inking system is said to provide ample distribution for all classes of work, including full solid forms of type, halftones, color plates, and can be regulated easily. Form rollers completely cover the large forms that can be handled on the press. It is built as a precision machine with necessary strength to maintain its accuracy. Construction features include anti-friction bearings, with Alemite lubrication, and automatic oiling. Literature will be sent on request to the Webendorfer-Wills Company, direct or in care of this office.

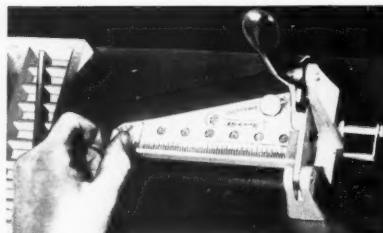
PAPER CALCULATION has been simplified by a device known as "Cut-In-O-Graph," from the Kenrex Studios, of Toronto, Canada, which estimates the number of strips of any miscellaneous size contained in standard mill sheets up to 50 inches. The operating principle is based on the location of a vertical, horizontal, and diagonal line. The vertical represents dimension of a sheet when cut; the horizontal that of a sheet before the cut; while the diagonal tells the number of strips possible. The point of intersection shows the amount of waste.

Layout of the device required 11,600 separate calculations, which took five years to make. Its origin came from the practical application of a young lady in the Kenrex office who jotted

a counter or wall of a plant or office. Patent protection has been obtained in twenty-seven countries. The Cut-In-O-Graph is already in use by a number of printers.

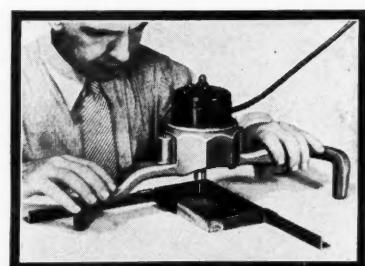
THE LEAD AND RULE CUTTER just announced by the American Type Founders Sales Corporation is designed to be "right up the alley" of every compositor. A cutter of this size can be profitably located at each active frame, according to the manufacturer, thus enabling each compositor to cut a great deal of his work without leaving his own alley.

The cutter takes leads up to 40 picas, and is graduated to nonpareils. A self-locking gage is



New lead and rule cutter for each active frame

set by an easy pull, assuring a clean and accurate cut at the desired length. The unit is exceptionally sturdy for its size. It is not designed to replace larger models for general shop use, but is primarily a timesaving device for the individual compositor. Descriptive literature may be obtained from the American Type Founders Sales Corporation, direct or in care of THE INLAND PRINTER.



Pioneer portable router gives clear vision

that they neither obstruct full view of the work nor light. The machine rests directly on the table top or on imposing stone, and not on the work. Printing faces of type or cuts are not marred or scratched, and fine-screen halftones are safe.

It is pointed out that actual handling of the machine very closely resembles the operation of large radial-arm routers. Depth of cut is under continuous control, and can be changed without removing the hands or stopping work. An operating arm at the operator's right is the head of a screw leg, threaded so that a full turn of the knob lowers the cutting bit one-twentieth inch.

Standard router bits, with one-quarter inch shanks are used, held by standard Allen set screws. The standard machine is fitted with a universal motor, built-in switch, six-foot cord, and runs at 15,000 r.p.m. A simple and ingenious work holder is furnished with each router. Literature may be obtained by writing to the Pioneer Manufacturing Company, direct or in care of this office.

JOHN SMITH

PAUL SMITH

## MEMPHIS NATIONAL BANK

STATEMENT OF CONDITION, JUNE 29, 1935

### RESOURCES

CASH ON HAND AND IN BANKS	\$26,085,211.38
U. S. GOVERNMENT SECURITIES AND HOME OWNERS' LOAN BONDS	26,176,988.03
STATE, COUNTY AND MUNICIPAL SECURITIES	
OTHER INVESTMENT SECURITIES	
LOANS	
REAL ESTATE OWNED	
OTHER ASSETS	

### LIABILITIES

CAPITAL STOCK	
SURPLUS	
UNDIVIDED PROFITS	
RESERVE FOR CONTINGENCIES	
RESERVE FOR INTEREST AND TAXES	
OTHER LIABILITIES	
DEPOSITS	

UNITED STATES GOVERNMENT OBLIGATION  
\$10,222,425.53 IN THE ABOVE STATEMENT ARE PLEDGED TO SECURITY, STATE, AND MUNICIPAL DEPOSITS AS REQUIRED BY LAW AND CLEARING HOUSE EXCHANGES.

WILLIAM J. WEST, CHAIRMAN OF THE BOARD

HENRY P. NORTH, PRESIDENT

JOHN G. DO.

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STORIA

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DINNER AT 7:30

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12 point

HOW IS ONE TO ASSESS AND 123  
HOW IS ONE TO ASSESS AND 123

12 point A-series

HOW IS ONE TO ASSESS AND EVAL 123

HOW IS ONE TO ASSESS AND EVAL 123

12 point B-series

HOW IS ONE TO ASSESS AND EVALUAT 123

HOW IS ONE TO ASSESS AND EVALUAT 123

12 point C-series

HOW IS ONE TO ASSESS AND EVALUATE A TYPE 123

HOW IS ONE TO ASSESS AND EVALUATE A TYPE 123

6 point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE 123

HOW IS ONE TO ASSESS AND EVALUATE A TYPE 123

6 point A-series

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER 123

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER 123

6 point B-series

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF 123

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF 123

MERGENTHALER LINOTYPE COMPANY, BROOKLYN, NEW YORK

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B. OFFEN & CO., Transportation Bldg., Chicago, Ill. Write for pamphlet entitled "AIR CONDITIONING AND HUMIDITY CONTROL."

## Bookkeeping Systems and Schedules for Printing

PORTE PUBLISHING COMPANY, Franklin Printing Catalog. Books and Systems for Printers, Salt Lake City, Utah. Send 10c postage for new booklets "The Measure of Success" and "Bookkeeping for Printers."

## Bronzing Machines

THE MILWAUKEE flat-bed bronzer can be used with any press. C. B. HENSCHEL MFG. CO., Milwaukee, Wis.

## Calendars and Calendar Pads

1936 CALENDAR PADS, ranging in size from 1x1 1/4 to 10 1/2 x20 inches, including Black and White, India Tint, Red and Black, Brown and White, fish pads, three-months-at-a-glance pads, and gold cover pads. Write for Catalog. GOES LITHOGRAPHING CO., 21 West 61st St., Chicago.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert Avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market: write for sample books and prices.

PRINTERS—Big profit: sell calendars. Many beautiful samples, large selection. Write for particulars. FLEMING CALENDAR CO., 6341 Cottage Grove, Chicago.

## Camera Bellows

CAMERA CRAFTSMEN CO., Bellows made to order for all types of photoengravers' cameras, 1515 Belmont Ave., Chicago, Ill.

## Chalk Relief Overlay

COLLINS "Oak Leaf" chalk overlay paper. The most practical, most convenient and the quickest method of overlay known. Send for free manual "How to Make Chalk Overlays." A. M. COLLINS MFG. CO., 226 W. Columbia Ave., Philadelphia, Pa.

## Composing-Room Equipment For Sale

GET MONEY for old, idle equipment—highest prices paid. We buy, sell fonts, molds, magazines, etc. MONTGOMERY & BACON, Towanda, Pa.

## Composing-Room Equipment—Wood and Steel

AMERICAN TYPE FOUNDERS SALES CORPORATION.—See Typefounders.

## Easels

CARDBOARD EASELS for all Display Signs. Samples and prices on request. STAND PAT EASEL CORPORATION, 66-68 Canal St., Lyons, New York.

## Electric Motors

CLINE ELECTRIC MFG. CO., Cline-Westinghouse Motor and control equipment for printing machinery. 211 West Wacker Drive, Room 600, Chicago, Ill.

## Electrotypes' and Stereotypes' Machinery

THE OSTRANDER-SEYMORE CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern Office, 135 E. 42nd St., New York.

## Embossing Composition

STEWART'S EMBOSSED BOARD—Easy to use, hardens like iron: 5% by 9 1/2 inches; 12 for \$1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

## Envelope Presses

POST MANUFACTURING WORKS, 671 Diversey Parkway, Chicago, Ill. Lightning Speed envelope press, used by The Public Printer.

## Lithographers

MICHAELSON LITHOGRAPH CO., INC., 21-55 Thirty-third Street, Bush Terminal, Brooklyn, N. Y. Commercial and color lithographers.

## Overlay Process for Halftones

FREE MANUAL, "How to Make Chalk Overlays." A. M. COLLINS MFG. CO., 226 W. Columbia Ave., Philadelphia, Pa.

## Package Tying Machines

THE BUNN Manual Cross Tie Machine will cross tie labels, mail folders, tickets, etc., very rapidly and tight. B. H. BUNN COMPANY, Vincennes Ave. at 78th Street, Chicago.

## Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMORE CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern Office, 135 E. 42nd St., New York.

## Printers' Supplies

AMERICAN TYPE FOUNDERS SALES CORPORATION.—See Typefounders.

## Printing and Embossing Presses

COLUMBIA Offset Presses; K & G label and embossing presses. COLUMBIA PRINTING MACHINERY CORP., 2 Lafayette Street, New York City.

## Printing Presses

MILLER PRINTING MACHINERY CO.—Manufacturers of modern single color and two-color flat-bed automatic presses; automatic job presses; Miller Saw-Trimmers in all models. Pittsburgh, Pa.

DUPLEX PRINTING PRESS CO., stereotype rotary presses, stereo and mat-making machinery, flat-bed presses, Battle Creek, Mich.

AMERICAN TYPE FOUNDERS SALES CORPORATION.—See Typefounders.

## Saw Trimmers

CASTING BOXES, saws, saw trimmers, routers, rebuilt. Guaranteed. All makes. WE SAVE YOU MONEY. JOHNSON ROLLER RACK CO., Dept. C, Kalamazoo, Michigan.

## Sheet Heaters and Neutralizers

SAFETY GAS and electric sheet heaters, neutralizers, humidifiers. UTIL-ITY HEATER CO., 239 Center Street, New York City.

## Stereo Ink

STEREO INK for making cuts, mats; drawing is cast just like a mat, no engraving costs; price \$3.50 with complete instructions. STEREO INK CO., P. O. Box 1978, Hollywood, Cal.

## Stock Cuts

STOCK CUT CATALOG showing thousands of ready made cuts; it is free. Write today. COBB SHINN, 40 Jackson Place, Indianapolis.

## Typefounders

AMERICAN TYPE FOUNDERS SALES CORPORATION, original designs in type and decorative material—the greatest output and most complete selection. Kelly presses, Peerless platen press feeders. Dealers in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest specimens. Houses: Boston, 27 Congress St.; New York, 104-12 E. 25th St.; Philadelphia, 13th, corner Cherry St.; Baltimore, 109 S. Hanover St.; Atlanta, 192-196 Central Ave., S. W.; Buffalo, 327 Washington St.; Pittsburgh, 405 Penn Ave.; Cleveland, 1231 Superior Ave.; Cincinnati, 646 Main St.; St. Louis, 2135 Pine St., corner of 22d; Chicago, 517-519 W. Monroe St.; Detroit, 557 W. Larned St.; Kansas City, 932 Wyandotte St.; Minneapolis, 421 4th St., South; Denver, 1351 Stout St.; Los Angeles, 222-26 S. Los Angeles St.; San Francisco, 500 Howard St.; Portland, 47 Fourth St.; Milwaukee, 607 N. Second St.; Seattle, Western Ave. and Columbia; Dallas, 600 S. Akard St.; Washington, D. C., 1224 H St., W.

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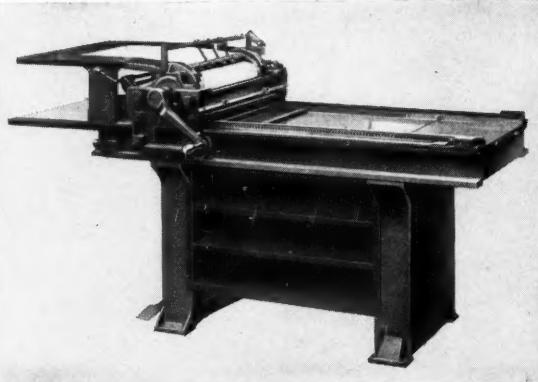
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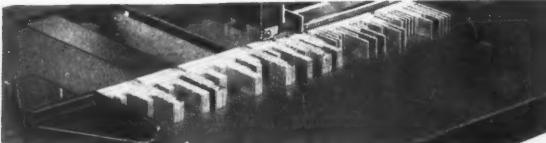
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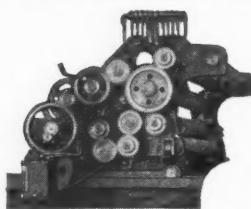
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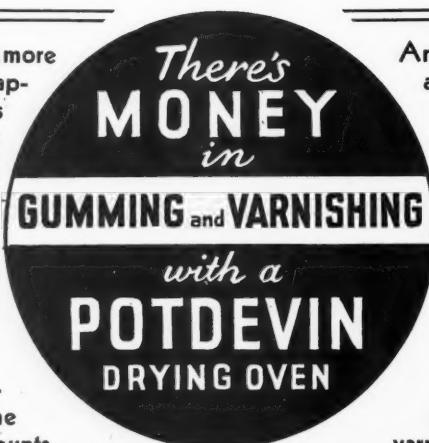




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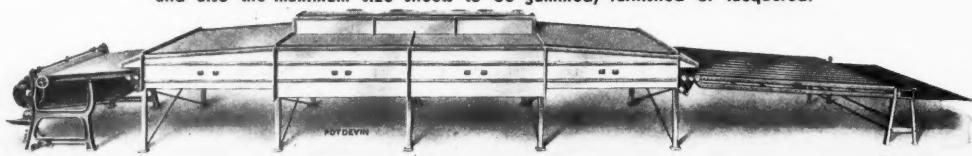
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Salem, Ore.	Blake, Moffitt & Towne	Blake, Moffitt & Towne
San Diego, Calif.	Blake, Moffitt & Towne	Blake, Moffitt & Towne
San Francisco, Calif.	Blake, Moffitt & Towne	Blake, Moffitt & Towne
San Jose, Calif.	Blake, Moffitt & Towne	Blake, Moffitt & Towne
Schenectady, N. Y.	Beck Paper Corporation	Beck Paper Corporation
Seattle, Wash.	Blake, Moffitt & Towne	Blake, Moffitt & Towne
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Springfield, Mass.	Andrews Paper Co.	Andrews Paper Co.
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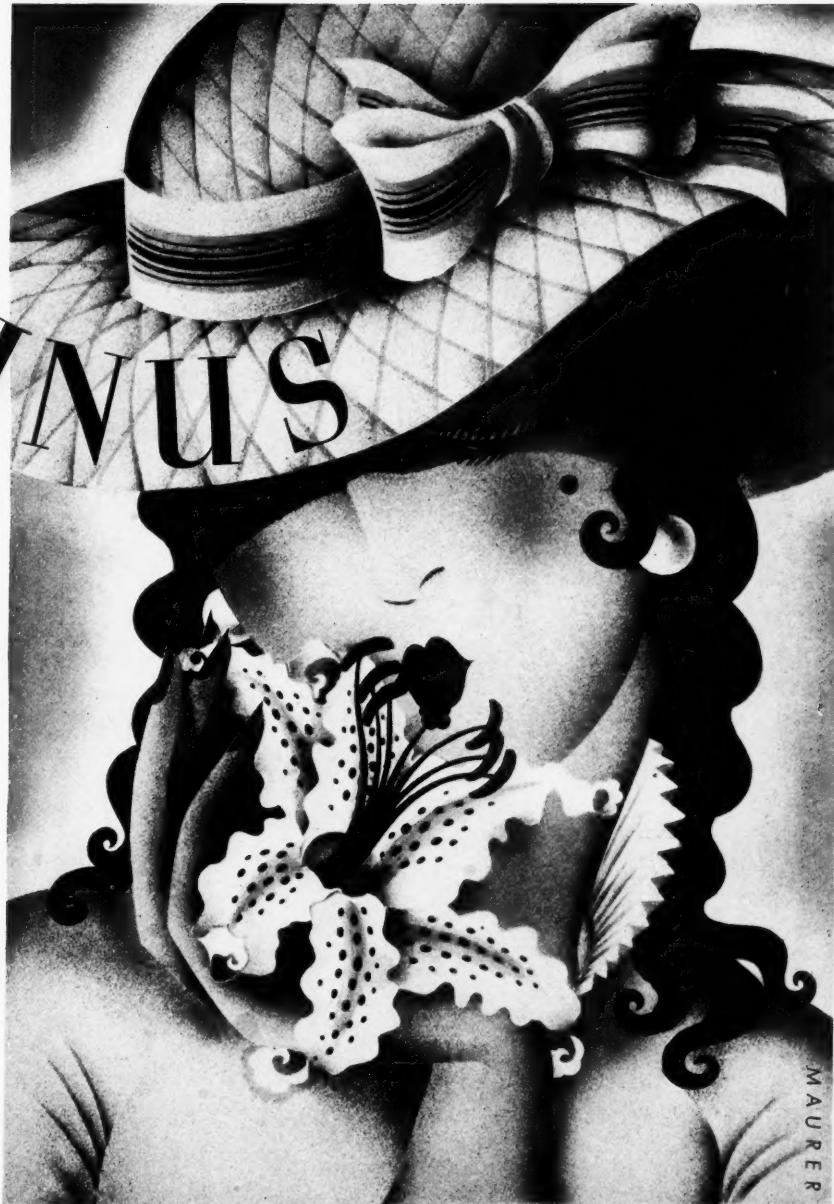
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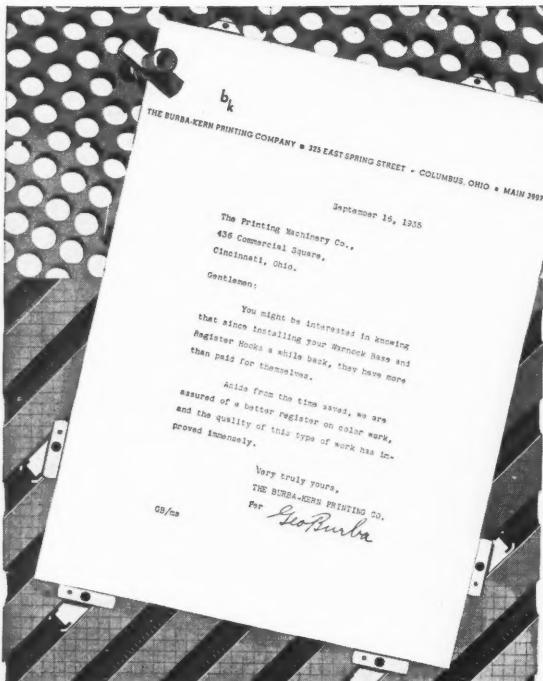
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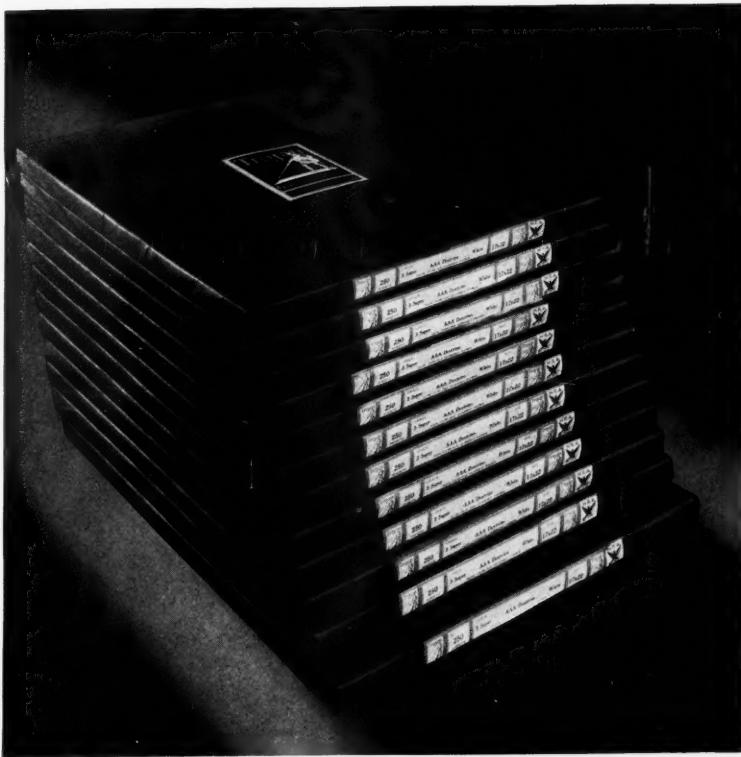
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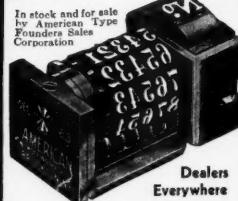
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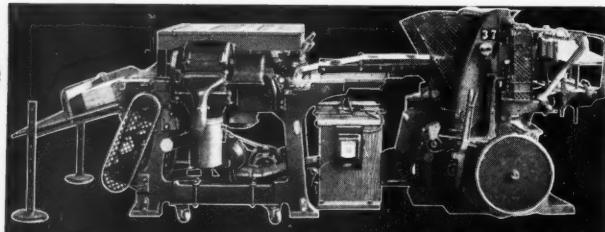
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3708 Fulton St., N. W., Washington, D. C.

## The Milwaukee Bronzer

C. B.  
HENSCHEL  
MFG. CO.,  
MILWAUKEE, WIS.



SHOWING BRONZER WITH MIEHLE VERTICAL

SIMPLICITY OF  
OPERATION

for ALL  
PRESSES

## HOW MANY OUT?

The Cut-In-O-Graph Estimates Paper  
AT A GLANCE  
(Any Miscellaneous Size)

Like Locating a  
Point on the Map **3** Intersecting Lines  
Tell the Story

- Vertical line represents sheet  
to be printed.
- Horizontal line represents the  
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### GRAPHICALLY PICTURES: Waste, a Better Size, and the Best Way

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Please Mention The Inland Printer When Writing to Advertisers

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*Hammond* *Mat-Makir* in Combination  
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Produces Perfect Printing Plates 50% to 75%  
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Made of Hard Bronze.  
Stronger than malleable  
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Same size as the positive  
lock-quoins; same key fits all makes and sizes  
Per dozen . . . . . \$2.50

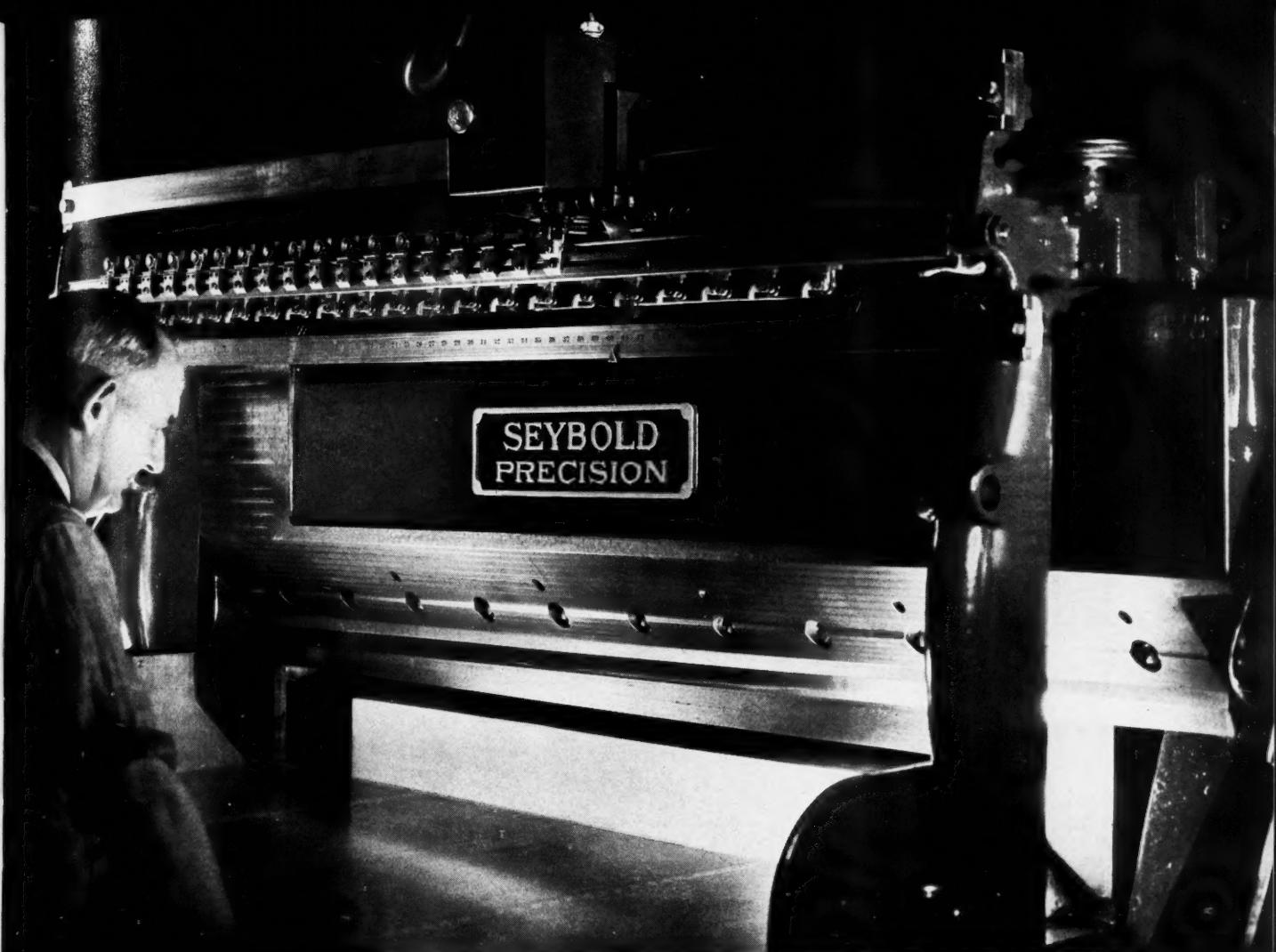


## POSITIVE SELF-LOCKING QUOIN

Made in two sizes, No. 1  
and No. 2. Thousands of  
them in use. Send for  
dozen today.

No. 1—\$3.50 Per Doz.  
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## *Made Easy . . .*

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J. H. Schroeter & Bro., Inc.  
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• The finished job of printing that virtually glitters with quality is a choice ensemble of immaculate stock and master craftsmanship. To lift printing production to the higher levels, the paper first has to be the appropriate stock and next it has to be cut right. Precision cutting is constantly possible only when the error factor, human and mechanical, is reduced to zero and the precision factor raised to the peak. With a Seybold Auto Spacer, you cut out all loss possibilities in the cutting operation, cut in maximum accuracy, speed and volume. No more mental huddles to fuss with fractions, reading the tape, and perhaps bungling the job. Just place the stock, move carriage up for first cut, set electrical stops for that and following cuts, start, and make each knife stroke as lights flash register, all without thought or chance of mistake. No limitation to number of unusual cuts and trimouts. Press a button and you have either a general purpose or auto spacer machine. Install a Seybold Auto Spacer and you automatically stop all cutting losses. Get the details.

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DIVISION OF HARRIS-SEYBOLD-POTTER COMPANY

# SEYBOLD

**MULTI-  
NEW ERA PRESS  
PROCESS**

Any number of colors on one or both sides of paper.  
Fastest Flat Bed and Platen Press made.  
7500 impressions per hour.  
Roll feed—Delivery—Slit and cut into sheets or rewound.  
Attachments for perforating, punching, tag reinforcing, eyeletting, numbering, etc.  
Once through the press completes the job.

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*Exclusive Selling Agents:*  
**JOHN GRIFFITHS COMPANY, Inc.**  
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**Foundry Type** Our precision cast type is used by all the leading printers throughout the U.S.A. Write for Price List

**M & L TYPE FOUNDRY**  
4001 Ravenswood Avenue Chicago, Ill.  
**Makers of Quadhole Base**

**Ti • PI**

**RUBBER  
PRINTING PLATES  
AND CUTTING TOOLS**

Make your own tint plates—Print perfectly on all presses—with all inks on all papers.

Reg. U. S. Pat. Off. No. 314445  
Write on your company letterhead for sample, prices and full information.

**TI-PI COMPANY, 204 Davidson Bldg., KANSAS CITY, MO.**

**THE REDINGTON**  
Counts  
*Continuously and Accurately*

**F. B. REDINGTON COMPANY**  
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**THE NEW HOE SHEET-FED ROTARY  
TYPOGRAPHIC PRESS GIVES  
MORE and BETTER PRODUCTION**

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High-Class Stationers  
**12, APOLLO ST., FORT, BOMBAY, INDIA**  
Will appreciate a good collection of Letterhead Designs from Leading Printing Houses.

**WETTER**  
NUMBERING MACHINES

**SOLD BY ALL DEALERS AND BRANCHES**

**American Type Founders Sales Corp.**

*Manufactured by*

**WETTER NUMBERING MACHINE COMPANY**

Atlantic Avenue and Logan Street, Brooklyn New York

**SERVICE**

**R.R.B. PADDING  
GLUE**

Gives you pads that won't break under the cutting knife, that hold together winter and summer.

*Order it from your Dealer or direct from*

**ROBERT R. BURRAGE**

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**THE BEST QUOIN**  
For Every Purpose  
*Over 13,000,000 Sold*

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**ROTARY  
PRESSES**

for Lithographers, Printers, and  
Newspaper Publishers. Also Presses  
for Folding Box Manufacturers.

*Tell Us Your Requirements*

**WALTER SCOTT & CO., Plainfield, N. J.**

**VELLUMS and FABRICS**

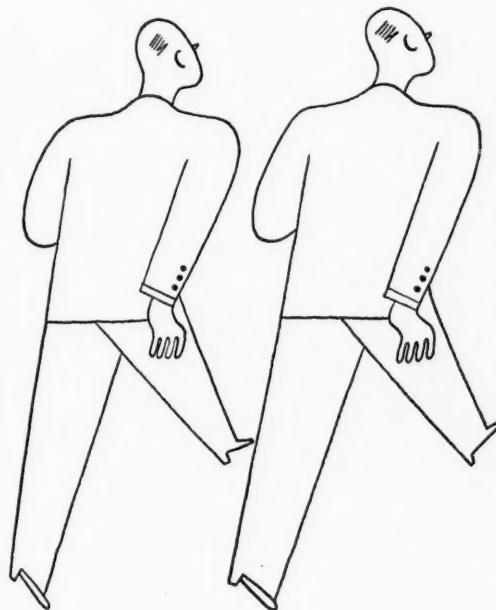
For Commercial Printers  
Lithographers, Engravers, Novelty Manufacturers,  
Blue Printers

*Send for samples and prices in sheets or rolls*

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**INGDAHL BINDERY**  
**Edition Book Binders**  
*"Books Bound by Us Are Bound to Satisfy"*  
1056 WEST VAN BUREN STREET  
CHICAGO, ILLINOIS Telephone Monroe 6062

## GOING PLACES TOGETHER



The sales promotion activities of Neenah Paper Company are planned for progress. That they are going in the right direction is proved by the fact that good printers are going with us. In selling good paper we also sell good printing. In fact it is possible to demonstrate the good qualities of our papers only through good printing. This is one way we help printers. But we have two other planned aids. One is shop-testing, which makes sure that Neenah papers will perform satisfactorily in every pressroom duty. The other is the booklets and sample portfolios issued from time to time that help you sell bond paper jobs.

If you are not receiving these sales aids we'll be glad to add your name to the list. Neenah Paper Company, Neenah, Wisconsin.

## NEENAH BUSINESS STATIONERY

The best papers are made from rags. Identify rag-content quality by the Neenah Owl watermark which appears in all the following grades of Neenah Business Stationery. Each grade is tub-sized, air-dried, shop-tested and guaranteed to perform to your satisfaction. Samples will be sent upon request.

Old Council Tree Bond . 100% New Rag      Chieftain Bond . 50% New Rag  
 Success Bond . . . . . 75% New Rag      Neenah Bond . 50% New Rag  
 Conference Bond . . . . . 65% New Rag      Glacier Bond . 25% New Rag  
 Crystallite—a specialty paper for direct-mail books, personal stationery, etc.

## Railway Express Service



A simple telephone call will summon Railway Express to your office or shop in all important cities and towns to pick up your shipments.

Your shipments are whisked swiftly to destination on fast passenger trains with no "time out" anywhere along the line. This fast delivery service rings the bell that tells of increased sales and higher profits because the printing industry's requirements point to the necessity for the dependable, nation-wide transportation service of the type offered only by Railway Express.

Specify all shipments and orders by Railway Express. For service or information telephone nearest Railway Express Agent.

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Every week in the following cities:

Boston	•	New York	•	Cleveland
Chicago	•	St. Louis	•	New Orleans
Dallas	•	Atlanta	•	San Francisco
Los Angeles	•	Seattle	•	Minneapolis-St. Paul

*See local announcements for stations and times*

## RAILWAY EXPRESS AGENCY INC.

NATION-WIDE RAIL-AIR SERVICE

# The Inland Printer

THE LEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD  
IN THE PRINTING AND ALLIED INDUSTRIES + J. L. FRAZIER, EDITOR

Volume 96  
October, 1935  
Number 1

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THE INLAND PRINTER, October, 1935, Volume 96, No. 1, Published monthly by The Inland Printer Company, 205 West Wacker Drive, Chicago, Illinois (Eastern Office, 420 Lexington Avenue, New York). Subscription, \$4.00 a year in advance; single copies, 40 cents. Canada, \$4.50 a year; single copies, 45 cents. Foreign, \$5.00; single copies, 50 cents. Entered as second-class matter, June 25, 1885, at the Post Office at Chicago, Illinois, under Act of March 3, 1879.

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Western Advertising: Wm. R. Joyce, 205 West Wacker Drive, Chicago, Ill.  
Eastern Advertising: Charles A. Wardley, 420 Lexington Ave., New York City

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## LESS Packing LESS Make-Ready

*it pays and pays big to use*

# CROMWELL TYMPAN

Get the job on the press in less time—achieve the finest printing results—complete the run with fewer delays . . . use Cromwell Tympan!

Its hard, uniform surface enables you to get the overlays up close to the draw sheet, so that their full effect is reflected in the printed impression . . . no need to bury overlays under four or five sheets to overcome surface inequalities—no fear of mushy packing—no costly stops for spot sheets.

Cromwell Tympan is UNCONDITIONALLY GUARANTEED! Firm, uniform in texture, and high in tensile strength—it adds to the quality of any job, provides perfect make-ready protection. It will not tear from the clamp—is unaffected by heat, cold, or humidity—and resists all cleaning solvents.

Learn why leading printers have used Cromwell Tympan for over half a century. Try it in your own shop. Trial sheets to fit your press are yours for the asking. See your paper merchant or write direct today . . . Sold in rolls or cut to cylinder size for all high speed presses.

**CROMWELL**  
SPECIAL  
Tympan,  PREPARED  
Paper

QUALITY BUILT IN

THE CROMWELL PAPER CO.

4801-29 S. Whipple St.  
CHICAGO



## With a Model G Intertype

"Let me tell you about my first day's work on this new job.

Starting at eight o'clock, I first took on Bill Smith for a little work-out on straight matter composition. Bill is a good fellow but he wasn't very friendly toward me at first. Said he'd worked on mixer machines before and didn't want any part of 'em. Started in tap-tapping at my keyboard in a half-hearted sort of slow motion and seemed surprised to find that all the mats got down on time. After a while Bill began to work faster. Soon he was hanging my elevator at seven lines per and saying nice things about me to the foreman.



"Then along came Johnny Jones with a big take of mixed composition. Johnny is another swell fellow when

you get to know him, but just like Bill he started in looking for trouble. Well, the first thing Johnny wanted to know was, 'Where's the side magazine with the 30-point bold?' 'Oh, that,' said the foreman. 'I forgot to tell you. On this Intertype the 30-point bold runs in a main magazine.'



"Well," says Johnny, 'that's not a bad idea.' So he started setting the mixed copy and pretty soon several fellows were standing around watching him. The thing that surprised them all was the way Johnny finger-flipped back and forth from one magazine to another. Johnny began to enjoy himself and, boy! did he set type!

"By the time Johnny finished his mixed copy the Boss had drifted in to watch us and pretty soon the foreman came along with a mess of headletter and ad display lines. And then did we show off! With four side magazines

all loaded up with headletter and ad types, Johnny had just about everything except hand lettering right at the tips of his fingers. One thing the Boss said was a new one on him was the way we handled large caps and lower case—caps in one side magazine and lower case in another. 'That is another good thing about these finger-flip changes,' says the foreman; and the Boss seemed pleased.

"And so it kept up all through my first day's work. Other operators were brought over and introduced—all of them perfect strangers to me—and within a short time they were all my friends. I guess I'm a good mixer in more ways than one, for I sure do get along well with the operators."



*Yes, Model G does get along well with the operators. And with everyone else, too. Send now to the nearest Intertype office for "Three Kinds of Work from One Intertype."*

INTERTYPE CORPORATION • 360 FURMAN STREET, BROOKLYN, NEW YORK

### Intertype Means Larger Profits

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